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# Jack Stillman: An Annotated Discography

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## Synopsis

This Jack Stillman is the result of a fruitful collaboration with Andrew Jon Sammut [AJS] (who also served as editor for this work) as a compliment to his fabulous article "Music, Life, Love: Jack Stillman's Song" available on his Yestercentury Pop blog, an article that also tells the story of trumpeter, bandleader, arranger and Jack Stillman and his life (<https://yestercenturypop.com/2024/04/19/music-life-love-jack-stillmans-song/>). As a longtime Stillman fan since at least, in 2010, I'm more than proud to have collaborated with Andrew Jon Sammut in writing this discography. Any additions and/or corrections are kindly welcome, so if you have any of these, don't hesitate to write to my email [javier\\_tucci\\_31@live.com](mailto:javier_tucci_31@live.com) or the comment section of this discography available archive.org, and sooner or later, I'll incorporate them citing you whenever possible [see also the last page]. I hope you'll enjoy this Jack Stillman discography at your earnest.

## Sources

The majority of the personnel identified, corrections to previous sources, and other annotations in this discography are the result of Javier Soria Laso's aural identifications, discographical research, and historical knowledge. Special thanks to him for his overwhelming contribution.

Information is compiled from the following sources (abbreviated as follows in this discography):

- [\*The American Dance Band Discography 1917-1942\*](#) by Brian Rust ("Rust Dance Bands")
- [\*American Dance Bands on Records and Film\*](#) by Richard J. Johnson and Bernard H. Shirley (ABDRF)
- [\*The Discography of American Historical Recordings\*](#) online (DAHR)
- [\*The Edison Discography, 1926-29\*](#) by Raymond R. Wile ("Edison discography")
- [\*Emerson Records: The Complete Discography\*](#) by Allan Sutton et al ("Emerson discography");
- [\*The Jazz Discography\*](#) by Tom Lord, online (TJD)
- [\*Jazz and Ragtime Records\*](#), 6th ed., by Brian Rust (1897–1942) ("Rust Jazz")
- [\*New York Recording Laboratories Matrix Series\*](#) by van Rijn and der Tuuk ("NYRL discography")
- [\*Olympic Records: A History and Discography\*](#) by Sutton et al ("Olympic discography")
- [\*The Pathé-Perfect Discography: American Domestic Catalog Issues, 1922-1930\*](#) by Sutton et al ("Pathé discography")
- [\*Ajax Records: An Illustrated History and Discography\*](#) by Sutton et al ("Ajax discography")
- [\*The Plaza-ARC Discography, vol. I\*](#) by Thomas and Sutton ("Plaza discography")
- [\*Thomas Edison National Historical Park archives\*](#) (TENHP)

- [\*The Recordings Of Nathan Glantz's Orchestra As The Tennessee Happy Boys\*](#) by Javier Soria Laso
- Other sources listed below

## Format

This discography only includes identified or conjectured musicians. Unidentified instrumental chairs are occasionally included.

Most recordings are fox trots. Waltzes are noted as “[w].” See below for other tempo markings.

Abbreviations for common instruments: director (dir); arranger (a); trumpet (t); trombone (tb); clarinet (cl); bass clarinet (bcl); soprano saxophone (ss); alto sax (as); tenor sax (ts); baritone sax (bs); violin (vl); piano (p); brass bass, either sousaphone or tuba (bb); drums (d); x (xylophone) vocal (v). Where possible, audible soloists and reed doubles are noted in **bold**. For example, “Nathan Glantz (**as**, ts, **cl**); Lucien Smith (ss, **ts**, cl)” indicates Glantz as the audible alto sax and clarinet with Smith as the audible tenor. A question mark next to a name indicates speculation (e.g., “John Doe? (tb)”).

Publishers’ stock arrangements are noted in brackets as “[aPub].” Stillman and others “doctored” many arrangements. These are noted in brackets (for example, an Arthur Lange chart doctored by Stillman and Harry Reser would be marked “[aAL/JS&HR]”).

Some entries contain *italicized*, indented notes on the music.

## Discographical Data

All dates are approximate except those from the Victor, Edison, Columbia, and the majority of the Gennett, Okeh and Plaza-ARC group files (the latter transcribed by Helen Chmura), which are accurate, as it’s the dates from the diaries of Irving Peskin. Unless otherwise noted, all sessions were recorded in New York, New York, United States. Below are the addresses of the recording studios used in the majority of the sessions (when no studio is listed, New York will suffice) covered in this work as provided by Allan Sutton’s book “[American Record Companies and Producers, 1888-1950: An Encyclopedic History](#)” published by Mainspring Press (now available in the DAHR):

-Cameo Record Corporation (early 1923 to early 1925): 249 West 34th Street. Stillman's sessions with Bob Haring's Orchestra from c. April 17, 1923 to c. July 29, 1923 were made in this address, and this applies to Stillman's sessions with Dolly Kay, Cross & Healy, William Robyn and Dan Gregory's Orchestra covered in this work.

-Cameo Record Corporation (early 1925 to September 30, 1927): 1571 Broadway. Stillman’s session with Nathan Glantz’s Orchestra from c. October 21, 1925 was made at this address.

-Columbia Recording Studio (April 1921 to May 1931): Top floor of the Gotham National Bank Building, located at 1819 Broadway & 59th Street.

-Consolidated Record(ing) Corporation / Consolidated Recording Laboratories / Consolidated Studio (December 1924 to February 1925): 206 Fifth Avenue.

-Consolidated Record(ing) Corporation / Consolidated Recording Laboratories / Consolidated Studio (February 1925 to December 1925): 10 West 33rd Street. [Its recordings were used on Bell, the Grey Gull group (Grey Gull, Nadsco, Globe, Supreme, Radiex, etc.) and Everybodys, as well as Homocord.]

-Consolidated Record(ing) Corporation / Consolidated Recording Laboratories / Consolidated Studio (January 1926 to 1930): 6 West 32nd Street. [Its recordings were used on Bell & the Grey Gull group (Grey Gull, Nadsco, Globe, Supreme, Radiex, etc.), the latter until April 1926.]

-Criterion Laboratories / Criterion Records Inc. Recording Studio / Clarion Record Company (1921 to 1922): 1227 Broadway. Clara Gold's session with Stillman was made at this address.

-Edison Recording Studio (mid 1906 to January 22, 1929): Top floor of Manhattan's Knickerbocker Building located at numbers 75 to 79 of the Fifth Avenue and 16th Street.

-Edison Recording Studio (February 4, 1929 to the end of October of 1929): 6th Avenue near 19th Street.

-Gennett Recording Studio (June 1917 to December 1927): 9-11 East 37th Street.

-Gennett Recording Studio (December 1927 to June 1932): 6010 38th Avenue, Woodside, Long Island City.

-New York Recording Laboratories/NYRL Group Recording Studio (1917 to October 1927 [amended thanks to the NYRL discography]): 1140 Broadway.

-Emerson Recording Laboratories, Inc. / Emerson Radio And Phonograph Corporation Recording Studio (1924 to 1925): 206 Fifth Avenue. [Its recordings were issued on Emerson, Clover, Dandy, The Electric, Wise, National & the Grey Gull group (Grey Gull, Nadsco, Globe, Supreme, Radiex, etc.) as well as Grafton and Homocord.]

-Emerson Recording Studio (late 1924 to May 1925): 108 East 16th Street, which was the address of the Federal Record Corporation Recording studio transferred to Emerson at the end. Glantz's sessions made c. February 8, 1925 and c. February 20, 1925 were made in this address.

-Independent Recording Laboratory Inc. / Regal Record Company (January 1924 to 1929): 55 West 16th Street.

-Pathé Phonograph And Radio Corporation (c. August 8, 1923 to July 1928): 150 East 53rd Street.

-Victor Recording Studio (from January 6, 1921 onwards): 28 West 44th Street.

## **April 27, 1920**

JACK STILLMAN, CORNET SOLO

Jacob "Jack" Stillman (cornet).

- [7326-A, B—The Sunshine of Your Smile—Edison 80862](#)

The reverse of this side is a trumpet solo by Edna White.

## 1921

### CLARA GOLD WITH JACK STILLMAN'S ORCHESTRA

Clara Gold (contralto); Jack Stillman (dir).

- Ver vet kaddish zagen [Who Will Says Kaddish?], Yiddish folk song from *Lost Youth*—Cardinal 648, 649, 1107 [?]

This 78 is part of the Benedict Stambler Memorial Archive of Jewish Music and Theatre at the New York Public Library. See citation [here](#).

## September 15, 1921

### CLYDE DOERR AND HIS ORCHESTRA as THE COLUMBIANS

Jack Stillman (t); Thomas Daveney or Charles Randall (tb); Clyde Doerr (as, ts, bs, dir); George Tjordy (vl); Hugo Frey (p, a); Harry Reser (bj); Hyman Barmash (bb); Warren Luce (d).

- 79990-4—My Sunny Tennessee—Columbia A3481, 3070

The file card for this title credits it to The Columbia Dance Orchestra. File cards credit these two sessions by Doerr as The Columbians, with The Columbia Dance Orchestra credited on the September 15, 1921 session, but comparison of these titles with November 2, 1921 shows Doerr's first recordings as leader were even earlier.

## October 9, 1921

- 80018-2—Tuck Me To Sleep (In My Old Kentucky Home) [Lull Me To Sleep\*]—Columbia A3497, 3084\*

## November 2, 1921

### CLYDE DOERR AND HIS ORCHESTRA as CLUB ROYAL ORCHESTRA

Same; Luce also doubles on slide/swanee whistle for the second title; Arthur Lange (a).

- B25746-3—Dapper Dan—Victor 18831; HMV B, 1317, K-1560; Zonophone 3353
- B25747-1—The Sheik [[aAL/JS](#)]—Vic 18831; HMV B, 1331, AM-34; K-1560; R-8081; Zon 3342

## November 11, 1921

### CLYDE DOERR AND HIS ORCHESTRA

Same.

- 80057-1, 2, 3—I'd Rather Have Loved You and Lost You—Columbia reject
- 80060-2—Birds of a Feather—Col A3514

## November 25, 1921

### CLUB ROYAL ORCHESTRA

Unknown trumpet added.

- B25818-1, 2, 3, 4—All That I Need Is You—Vic reject
- B25819-1, 2, 3, 4—Granny (You're My Mammy's Mammy)—Vic reject

### **December 1, 1921**

- B25818-7—All That I Need Is You—Vic 18843; HMV B, 1331, AM-34, K-1597; Zonophone 3513
- B25819-8—Granny (You're My Mammy's Mammy)—Vic 18843; Zon 3513

### **December 29, 1921**

Lee Terry (a).

- B26004-3—Wimmin I've Got To Have 'Em, That's All (Intro. Glow, Little Lantern of Love) [aLT/JS]—Vic 18857; HMV B, 1343; Zon 3415
- B26005-3—Goodbye, Shanghai—Vic 18857; HMV B, 1343; Zon 3415

ABDRF indicates Hale Byers (as) present, but Doerr's sax is the only one heard on Doerr's Columbia and Victor sides under his name, as the Club Royal Orchestra, and as The Columbians.

### **January 26, 1922**

- B26005-2—Wanna'—Vic 18864; HMV B, 1385, AE-988, K-2098, R-7937, XB, 1385; Zon 3369
- B26056-2—She Loves Me, She Loves Me Not (Intro. A Doll House)—Vic 18864; HMV AE-988, X-2136; Zon 3369

### **February 24, 1922**

- B26217-1, 2, 3, 4—Rosy Posy—Vic reject
- B26218-1, 2, 3, 4—Little Grey Sweetheart of Mine—Vic reject

### **March 3, 1922**

Yelverton Cowherd (bb) replaces Barmarsh; Louis Katzman (a).

- B26217-5—Rosy Posy [aLK/JS]—Vic 18891; HMV K-1767, R-7999, X-1640
- B26218-8—Little Grey Sweetheart of Mine—Vic 18879; Zon 3436
- B26231-3—Can You Forget [aHF/JS]—Vic 18936; HMV B, 1422, K-1768, R-8055, XB, 1422; Zon 3453

### **March 23, 1922**

Frank Banta Jr. (p) replaces Frey. Frank Banta Jr. was Frank E. Banta's son.

- B26268-4—California—Vic 18890; HMV K-1707, X-1641; Zon 3432
- B26269-2—Lovey Dove—Vic 18889

### **May 3, 1922**

- B26336-2—Sweet Indiana Home—Vic 18901; HMV B, 1652, K-2297; Zon 3439
- B26337-4—Pick Me Up and Lay Me Down in Dear Old Dixieland [aAL/JS]—Vic 18900; Zon 3427
- B26338-1—Lovable Eyes—Vic 18902; HMV B, K-1777; Zon 3550

### **May 26, 1922**

- B26384-4—Syncopate Medley—Vic 18912; HMV B, 1420, X-1683; Zon 3442
- B26385-5—Night—Vic 18910; HMV B, 1591, R-7999, AE-944, K-2134; Zon 3441

### **June 21, 1922**

- B26645-2—Who'll Take My Place When I'm Gone? —Vic 18919; Zon 3446
- B26646-3—Georgette—Vic 18919; HMV B-1397, AM-85, X-1653; Zon 3446

## June 27, 1922

- B26652-4—Dancing Fool [aAL/JS]—Vic 18923; HMV B-1526, AM-517, K-2259, XB-1526; Zon 3572
- B26653-3—The Sneak—Vic 18921; HMV B-1438, XB-1438; Zon 3448

## July 14, 1922

- B26688-1, 2, 3, 4—Pinkie—Vic reject
- B26689-3—Two Little Wooden Shoes—Vic 18936; Zon 3453

## c. March 25, 1923

BOB HARING

Haring (a, dir); Jules Levy Jr. (t); Stillman (t, a); Ephriam Hannaford (tb); Dick Schwartz (cl, ss, as); Gene Fosdick (cl, ss, ts); Morton Lichstein (p); Frank Reino (bj); Jules “Chin” Tott (bb); E. Lieberman (d, bells); Harry L. Alford (a).

- 458-E, F—[Down Among the Sleepy Hills of Tennessee](#)—Cameo 338
- 459-E—[Swingin’ Down the Lane](#) [aHA/BH]—Cam 338; Lincoln 2050

Lincoln 2050 as LINCOLN DANCE ORCHESTRA.

## c. April 17, 1923

Bob Haring (a, dir); Herman “Hymie” Farberman (t); Stillman (t, a); Ephriam a.k.a. “Ephraim/Eph” Hannaford (tb); Dick Schwartz, Morris Payes (cl, ss, as); Gene Fosdick (cl, ss, ts); Lou Raderman (vl); Morton Lichstein (p); Frank Reino (bj); Jules “Chin” Tott (bb); E. Lieberman (d); Arthur Fields (v); Lee Terry (a).

- 486-B—[Morning Will Come](#)—Cam 346; Lin 2048
- 487-A, B, C—Don’t Cry Swanee—Cam rejected
- 488-C—[Yes! We Have No Bananas](#) [vAF; aLT/BH]—Cam 344; Lin 2046; Muse 317
- 489-C—[That Red-Head Gal](#) [vAF; aLT/BH]—[Cam 348](#), [Lin 2064](#); *Rivermont BSW-1172* (CD)?

Cameo 344 as VELVETONE DANCE ORCHESTRA, 248 as CAMEO DANCE ORCHESTRA; Lincoln 2046 and 2064 as LINCOLN DANCE ORCHESTRA; Muse 317 as ATHENS FIVE.

## c. April 25, 1923

Bob Haring (a, dir); Herman “Hymie” Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes (cl, ss, as); Gene Fosdick (cl, ss, ts); Lou Raderman (vl); Lichstein (p); Frank Reino (bj); Jules “Chin” Tott (bb); E. Lieberman (d); Arthur Fields (v).

- 486-E—Morning Will Come—Cam 346; Lin 2048
- 487-E, F, G—Don’t Cry Swanee—Cam 347
- 489-D-E, F—That Red-Head Gal [vAF]—Cam rejected

Cameo 347 as CAMEO DANCE ORCHESTRA.

## c. May 3, 1923

- 489-G—That Red-Head Gal [vAF]—Cam 348; Lin 2064; *Rivermont BSW-1172* (CD)?
- 499-B—Oh! Harold—Cam 357; Lin 2062; Muse 325
- 500-A, B, C—Bebe—Cam rejected
- 505-A, B, C—That Tacoma Home of Mine—Cam rejected
- 506-A, B, C—Long Lost Mama (Daddy Misses You)—Cam rejected

Cameo 348 as CAMEO DANCE ORCHESTRA; Cameo 357 as HARING’S VELVETONE ORCHESTRA; some Lincoln 2062 as JOHNSON’S DANCE ORCHESTRA, others as BEALE

STREET FIVE; 2064 as LINCOLN DANCE ORCHESTRA; Muse 325 as MUSE DANCE ORCHESTRA. Matrices 501 to 504 are untraced.

**c. May 10, 1923**

Bob Haring (a, dir); Earle Oliver (t on the last three titles); Stillman (t, a); Herman "Hymie" Farberman (t on matrix 499); Ephriam Hannaford (t); Morris Payes, (cl, ss, as); Gene Fosdick? (cl, ss, ts); Lou Raderman (vl); Ray Romano? (p); Frank Reino (bj); Arthur Campbell? (bb); Ken Whitmer? (d); La Salle, Louis Katzman (a).

- 499-E—[Oh! Harold](#) [aLS/BJ]—[Cam 357](#), Lin 2062, Muse 325
- 500-E—[Bebe](#) [aLK/BH]—[Cam 377](#), Lin 2069
- 505-E—That Tacoma Home of Mine—Cam 365
- 506-D—[Long-Lost Mama \(Daddy Misses You\)](#) [aLK/BH]—[Cam 357](#); Lin 2062; Rivermont BSW-1172 (CD)

Cameo 357 as DIXIE DAISIES; 365 and 377 as CAMEO DANCE ORCHESTRA; Lincoln 2060 and some 2062 as JOHNSON'S DANCE ORCHESTRA; other 2062 as BEALE STREET FIVE; 2069 as LINCOLN DANCE ORCHESTRA; Muse 325 as MUSE DANCE ORCHESTRA. A copy of the last-mentioned issue uses Plaza matrix 5176, which is the same title by Joseph Samuels.

**c. May 15, 1923**

Bob Haring (a, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes, (cl, ss, as); Gene Fosdick? (cl, ss, ts); Lou Raderman (vl); Ray Romano? (p); Frank Reino (bj); Arthur Campbell? (bb); Ken Whitmer? (d, chimes).

- 511-B—Rose Dear [w]—Cam 363, Lin 2068
- 513-A, B, C—Carolina Mammy—Cam rejected

Cameo 363 as CAMEO DANCE ORCHESTRA; Lincoln 2068 as JOHNSON'S DANCE ORCHESTRA. Matrix 512 is untraced and is probably a rejected title from this session.

**c. May 30, 1923**

Bob Haring (a, dir); Earle a.k.a. "Earl" Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes (cl, ss, as); Gene Fosdick? (cl, ss, as); Ray Romano? (p); Frank Reino (bj); Arthur Campbell? (bb); Ken Whitmer? (d).

- 513-E—Carolina Mammy—Cam 356
- 527-A, B, C—First, Last And Always—Cam rejected

Note that matrix 525 is by Johnny Johnson and 526 is by William Robyn.

**c. June 1, 1923**

Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes, (cl, ss, as); Gene Fosdick? (cl, ss, ts); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); Ken Whitmer (d); Frank E. Barry (a).

- 527-D—First, Last And Always—Cam 376, Lin 2067
- 535-B—[Blue Hoosier Blues](#) [aFB/BH]—Cam 373, Lin 2069; *Rivermont BSW-1172* (CD)

Cameo 373 and 376 as CAMEO DANCE ORCHESTRA; Lincoln 2067 and 2069 as LINCOLN DANCE ORCHESTRA.

**June 11, 1923**

PAUL VICTORIN AND HIS ORCHESTRA



Paul Victorin (p, dir); Stillman (t, a); Charles Jacobson (as); Tommy Fellini a.k.a. “Felline” (bj); William De Planque (d, x).

- 9020-A, C—[Carolina Mammy](#)—Edison [Ed] 51191
- 9021-B, C—[Louisville Lou](#)—Ed 51189; BA 4479; Saydisc CD-SDL-334 (CD)

*The Riverside Daily Press of August 25, 1923 said of “Carolina Mammy” that “You know how it goes and you can’t sit still a minute when you hear it played. The Edison company has just put out the record and the Keystone Hall of Music has it on sale now. It is so popular that they are going like lightning. Paul Victorin’s Orchestra, an eastern orchestra, plays it. The record is only \$1!” The same newspaper on September 8, 1923 reported “Have you been in the stunning Keystone Hall of Music this week? Just ask them to play ‘Louisville Lou,’ the newest fox trot by Paul Victorin’s Orchestra! It surely sweeps you off your feet, and so does ‘The Duck’s Quack,’ the cutest barnyard jazzboree, played by Kaplan’s melodists. I felt foolish getting more than one of them, but then I know we’ll soon wear them out playing them so much.”*

### **c. June 15, 1923**

#### **BOB HARING AND HIS ORCHESTRA**

Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes, (cl, ss, as); Licco Liggy (vl); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); Ken Whitmer (d); Mornay D. Helm (a).

- 542-B—[When You Walked Out, Someone Else Walked Right In](#) [aMH/BH]—[Cam 373](#); Lin 2072

Lincoln 2072 as DALE’S DANCE ORCHESTRA.

### **c. June 22, 1923**

#### **CROSS AND HEALY - vocal duets with accompaniment**

Eddie Healy, Allan Cross (v) acc. by Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb), unknown (fl); unknown (cl); Licco Liggy and another (vl); unknown (vla); unknown (vlc); Ray Romano (p); Arthur Campbell (bb).

- 550-A—That Old Gang Of Mine—Cam 382; Lin 2076

Matrices 548 to 549 are by William Robyn.

### **c. June 22, 1923**

#### **BOB HARING AND HIS ORCHESTRA**

Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes, (cl, ss, as); Gene Fosdick? (cl, ss, ts); Licco Liggy (vl); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); George Hamilton “G.H.” Green (d, x); Domenico Savino as “D. Onivas” in the sheet music of the stock arrangement (a).

New York, c. June 22, 1923.

- 542-E—When You Walked Out, Someone Else Walked Right In—Cam 373; Lin 2072
- 551-A—[March of the Mannikins](#) [aDS/BH]—Cam 378; Lin 208; Muse 348
- 552-A—When June Comes Along With a Song—Cam 376; Lin 2087; Muse 347



Lincoln 2072 and 2088 as DALE'S DANCE ORCHESTRA; 2087 as LINCOLN DANCE ORCHESTRA; Muse 347 as MUSE DANCE ORCHESTRA, 348 as TREMONT DANCE ORCHESTRA. Note that matrix 555 is by Joe Basile and his Orchestra. ABDRF says this might be Haring under a pseudonym, but Basile was an actual recorded bandleader.

### **c. July 2, 1923**

Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes (cl, ss, as); Licco Liggy (vl); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); Ken Whitmer (d).

July 2, 1923.

- 556-C—[Born And Bred in Brooklyn \[w\]](#)—Cam 377, Lin 2087, Muse 347
- 557-C—[Lou'siana](#)—Cam 394

Cameo 377 as HARING'S VELVETONE ORCHESTRA, 394 as CAMEO DANCE ORCHESTRA; Lincoln 2087 as LINCOLN DANCE ORCHESTRA; Muse 347 as MUSE DANCE ORCHESTRA.

### **c. July 15, 1923**

Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes, Dick Schwartz (cl, ss, as); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); Ken Whitmer (d); Frank E. Barry (a).

New York, c. July 5, 1923

- 557-E—[Lou'siana](#)—Cam 394
- 561-B—[Those Beautiful Eyes](#)—Cam 388
- 562-C—[Hi-Lee Hi-Lo](#) [aFB/BH]—Cam 394; Lin 2089; Muse 349

Cameo 388 as CAMEO DANCE ORCHESTRA, 393 as VELVETONE DANCE ORCHESTRA; Lincoln 2089 as THE CAROLINERS; Muse 349 as FRANK BAKER'S GROUP. Matrix 560 is by Joe Basile and his Orchestra. Note that ABDRF says this might be Haring under a pseudonym, but Basile was an actual recorded bandleader.

### **c. July 16, 1923**

Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes, (cl, ss, as); Gene Fosdick? (cl, ss, ts); Licco Liggy (vl); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); Ken Whitmer (d, chime).

- 561-E—[Those Beautiful Eyes](#)—Cam 388
- 571-C—[Midnight Rose](#)—Cam 419; Lin 2102
- 572-A—['Neath Egyptian Skies](#)—[Cam 417](#); [Lin 2107](#)

Cameo 388 and 417 as CAMEO DANCE ORCHESTRA, 419 as HARING'S VELVETONE ORCHESTRA; Lincoln 2102 as DALE'S DANCE ORCHESTRA, 2107 as LINCOLN DANCE ORCHESTRA. Note that matrices for either side are vocal recordings or untraced.

### **c. July 18, 1923**

WILLIAM ROBYN - vocal solos with accompaniment

William Robyn (v) acc. by Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); unknown (fl); unknown (cl); Eugene Ormandy, Licco Liggy? (vl); unknown (vla); unknown (vlc); Ray Romano (p); Arthur Campbell (bb).

- 577-D—[Ten Thousand Years From Now](#)—Cam 396; Lin 2084
- 578-A—[Kol Nidre](#)—Cam 408

Cameo 396 as WEE WILLIE ROBYN; Lincoln 2084 as RAY HAMILTON.

### **c. July 20, 1923**

#### **BOB HARING AND HIS ORCHESTRA**

Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes (cl, ss, as); William "Bill" Tresize, (cl, ss, as) (vl); Licco Liggy (vl); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); Ken Whitmer (d).

- 581-C—[My Cretonne Girl](#)—Cam 374; Lin 2077; Muse 342
- 582-C—[When the Band Played "Home, Sweet Home" \[w\]](#)—Cam 400; Lin 2092

Lincoln 2077 as LINCOLN DANCE ORCHESTRA, 2092 as DALE'S DANCE ORCHESTRA; Muse 342 as MUSE DANCE ORCHESTRA.

### **c. July 20, 1923**

#### **DOLLY KAY - vocal solos with accompaniment**

Dolly Kay (v) acc. by Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); unknown (fl); unknown (cl); Licco Liggy, unknown (vl); unknown (vla); unknown (vlc); Ray Romano (p); Arthur Campbell (bb).

- 583-B—Not Here - Not There (It's Fifty Miles From Nowhere)—Cam 405; Lin 2096; Muse 356

Cameo 405 as JOSEPHINE HILLER; Lincoln 2096 as MARGARET WHITE; Muse 356 as FANNY BAKER.

### **c. July 29, 1923**

#### **BOB HARING AND HIS ORCHESTRA**

Bob Haring (a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Morris Payes (cl, ss, as); William "Bill" Tresize, (cl, ss, as) (vl); Licco Liggy (vl); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); Ken Whitmer (d).

- 590-B—[Not Here, Not There](#)—Cam 388; [Lin 2079](#)

Lincoln 2079 as JOHNSON'S DANCE ORCHESTRA. Note that preceding matrices are vocal recordings and matrix 591 is by Dan Gregory.

### **c. August 2, 1923**

#### **DAN GREGORY AND HIS ORCHESTRA**

Personnel possibly as below.

- 591-B—Foolish Child—Cam 446; Lin 2129
- 592-A—That Big Blonde Mama Of Mine—Cam 393; Lin 2078
- 593-B—The Life Of A Rose—Cam 394; Lin 2090

Cameo 393 and 394 as RUSSELL'S DANCE ORCHESTRA; Lincoln 2078 as LANE'S DANCE ORCHESTRA; Lincoln 2090 as LINCOLN DANCE ORCHESTRA; Lincoln 2129 as DALE'S DANCE ORCHESTRA. It is believed that matrices 592 and 593 belong here and the Cameo files [via Johnson-Shirley's ADBRF] show only three titles made at this session.

### **c. August 5, 1923**

Dan Gregory (p, dir); Earle Oliver (t); Stillman (t, a); Tom Montelione (tb); Louis Angliers (cl, as, ss); H. McCamant, Henry Lindeman (cl, as, ts, ss, vl); Herman Meer (bj); John Rodemonte (bb); Larry Jenkins (d). [Oliver & Stillman replaced Gregory's regular trumpeters Oscar E. Strange & Norman Weiner for this session, and may have done so in the previous session.]

● 591—D-Foolish Child—Cam 446; Lin 2129; The Popular (Australia) 1001  
Lincoln 2129 as DALE'S DANCE ORCHESTRA; The Popular 1001 (Australian pasteover of Lincoln 2129) is anonymous with credit as "Fox Trot".

### March 5, 1924

#### HARRY RADERMAN'S DANCE ORCHESTRA

Raderman (tb, dir), Jules Levy Jr. (t), Stillman (t, a); Henry Scharf (p); Harry Reser (bj); Harry L. Alford (a).

- 9402-A, B, C—The One I Love Belongs To Somebody Else [[aHA](#)]—Ed 51317; BA 4873
- 9403-B, C—Innocent Eyes—Ed 51320

### c. March 1924

#### RADERMAN'S ORCHESTRA

Raderman (tb, dir), Stillman (t, a); Larry Abbott (cl, as, ss); Henry Scharf (p); Harry Reser (bj); Arthur Hall, Ernest Hare (v); Harry L. Alford (a).

- 1725-1, 2—Maybe (She'll Write Me, Maybe She'll Phone Me) [[vAH](#)]—Pm 20319; Cx 40319 (-2); Hg 924 (-2); Pur 11319; Maxsa 1513
- 1726-1, 2, 3—[You Can Take Me Away From Dixie \(But You Can't Take Dixie From Me\)](#) [[vAH](#)] [[aHA](#)]—Pm 20319; Cx 40319 (-2); Hg 924 (-1); Pur 11319 (-3); Sil 1236 (-3), Pen 1362 (-3), Pt 11362; Tri 11362
- 1727-2, 3—On The Blue Lagoon (w)—Pm 20321 (-2); Pur 11231 (-1); Bwy 11360; Lyra 11360 (-3); Pen 1360 (-3); Pt 11360 (-3); Pur (B) 11360; R-S 11360 (-3); Tri 11360 (-3)
- 1728-2, 3—What'll I Do? (w) [[vAH](#) or [EH](#)]—Pm 20321; Pur 11321 (-1); Bwy 11360 (-3); Lyra 22360 (-3); Oly 1452 (-3); Pen 1360 (-2); Pur (B) 11360 (-3); RS 11360 (-3); Spt 1452 (-3); Pen Tri 11360 (-3); EBW 4063; Maxsa 1502; Perfectaphone 3013

Pennington 1360 and Broadway/Lyratone/Puritan/Ross Stores/Triangle 11360 as PRINCE'S DANCE ORCHESTRA; Pennington 1362 and Triangle 11362 as MIAMI MELODY MAKERS; Olympic 1452 as PERCY McPHAIL'S ORCHESTRA; Supertone 1452 as PRINCESS DANCE ORCHESTRA; Edison Bell Winner 4063 as DIPLOMAT NOVELTY ORCHESTRA; Perfectaphone 3013 as RIVIERA PALACE DANCE ORCHESTRA. Maxsa 1513 is known as a mule issue with the normal reverse 1506 (see ABDRE's footnote to William Perry's session made in March 1924) numbered 1506. Some copies of Maxsa 1513 show the first title as above and others show it as "May-Be."

Note that, contra ABDRE, Grey Gull 1227 uses [Joseph Samuels's Emerson recording of the same tune in fox trot](#) tempo made in March 1924; see [Emerson discography](#) for more details and additional info regarding issues in the NYRL discography.

*The above was Larry Abbott's first session with Raderman.*

### April 2, 1924

## HARRY RADERMAN'S DANCE ORCHESTRA

Raderman (tb, dir); Jules Levy Jr. (t); Stillman (t, a); Henry Scharf (p); Harry Reser (bj); Arthur Lange (a).

- 9447-A, B, C—Say It Again—Ed 51331
- 9448-A, B, C—After The Storm [aAL/JS]—Ed 51331; BA 4886

### April 18, 1924

Harry Raderman (tb, dir); Stillman (t, a); Larry Abbott (cl, as, ss); Lou Raderman (vl); Henry Scharf (p); Harry Reser (bj).

- 9471-B—Lonesome (As Can Be)—Ed 51337; BA 4884
- 9472-A, B, C—Just Leave Me Alone—Ed rejected

### c. April 1924

#### RADERMAN'S ORCHESTRA

Raderman (tb, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Henry Scharf (p); Harry Reser (bj); Arthur Lange (a).

- 1762-1, 2, 3—[Jealous](#) [aAL/JS]—Paramount 20325 (-1); Broadway 11371 (-3); Cvl 11371 (-3); Cx 40325; Mit 11371 (-3); Or 197; Pen 1371; Pt 11371; Puritan 11325 (-1, 2); Tri 11371 (-3); EBW 4218; Maxsa 1507; Perfectaphone 3016; Usiba 290 (-1)
- 1763-1, 2, 3—[After the Storm](#) [aAL/JS]—Pm 20325 (-1); Bwy 11371 (-3); Cvl 11371 (-3); Cx 40325; Mit 11371 (-3); Pen 1371; Pt 11371; Pur 11325 (-1); Tri 11371 (-3); Maxsa 1510 (-1); Perfectaphone 3016

### May 8, 1924

#### HARRY RADERMAN'S DANCE ORCHESTRA

Raderman (tb, dir); Stillman (t, a); Lou Raderman (vl); Henry Scharf (p); Arthur Hall (v).

- 9501-A, C—Spain—Edison 51343
- 9502-B—[Paradise Alley](#) [vAH]—Ed 51351; BA 4894

Note that ABDRF reports BA 4894 playing both a vocal and instrumental version of "Paradise Alley" using a fine groove for a longer playing time, but it actually plays the same recording as the Edison Diamond Disc (like many Blue Amberols).

### May 28, 1924

Raderman (tb, dir); Jules Levy Jr. (t); Stillman (t, a); Henry Scharf; Arthur Hall, Joseph A. Phillips (v).

- 9538-A, B, C—Driftwood [vAH; aPub/JS]—Ed 51355; BA 4895
- 9539-A, B—Won't You Dream of Me? [w; vJP]—Ed 51366

### June 13, 1924

Raderman (tb, dir); Stillman (t, a); Henry Scharf (p); Vernon Dalhart, Charles Hart (v).

- 9563-A—Somewhere In Napoli [w; vVD]—Ed 51356
- 9564-A—In Dreams With You [w; vCH]—Ed 51356

### July 11, 1924

Raderman (tb, dir); Stillman (t, a); Larry Abbott (cl, as, ts); Henry Scharf (p); Harry Reser (bj).

- 9612-A, B—Ev'rything You Do [vJP]—Ed 51372; BA 4906
- 9613-A, C—Louise—[Ed 51378](#)

9612's interplay between brass and saxes; ss countermelody to tb. 9613 warm reed textures with (what sounds like) ss and ts; ss obbligato around tb with ss break.

### August 7, 1924

- 9669-A, B, C—Kiss Me Goodnight [w]—Ed 51388
- 9670-B—Haunting Melody [w]—Ed 51407

9670 with soprano sax lines wrapping around tenor lead. 9669's wah-wah brass intro, call and responses, last chorus, and coda contrast jazzy and sedate sounds; glowing ts lead in hotel band style; Stillman playing the straight trumpet solo in the middle with the vibrato and clean concert band.

### August 9, 1924

Stillman (t, a); Larry Abbott (cl, ss, as); Bernard J. "Lou" Daley a.k.a. "Daly" (cl, ss, ts); Harry Reser (bj) present; William J. C. Lewis, Harry L. Alford (stock arrangements).

- 9671-A, B, C—[Mandalay](#) [aWL/JS]—Ed 51390
- 9672-A, B—[It Had To Be You](#) [aHA/JS] —Ed 51390; BA 4925

### September 18, 1924

Nathan Glantz (ss, as, ts) present and clearly audible.

- 9718-A, C—[Words of Love](#) [w]—Ed 51407
- 9719-A, C—[The Door of Her Dreams](#) [w]—Ed 51409

### November 6, 1924

- 9830-C—Let Me Call You Sweetheart [w]—Ed 51433; BA 4939
- 9831-A, C—All Alone [w, vJP]—Ed 51433

### November 25, 1924

#### JACK STILLMAN'S ORCHESTRA

Jack Stillman (t, dir); Herman "Hymie" Farberman (t); Harry Raderman (tb); Nathan Glantz (as, ts, ss, cl, bcl); Harry Reser (bj); Helen Clark, Joseph Philips, Arthur Hall (v); Harry A. Powell (a).

- 9870-B, C—[To-morrow's \[sic\] Another Day](#) [vHC, JP]—Ed 51451
- 9871-A, B, C—[That's My Girl](#) [vAH] [aHP/JS]—Ed 51451

*The above was Stillman's first session under his name as a bandleader.*

### November 25, 1924

#### HARRY RADERMAN'S DANCE ORCHESTRA

Harry Raderman (tb, dir); Stillman (t, a); Harry Reser (bj) present.

- 9872-A, B—Mandy, Make Up Your Mind—Ed 51450
- 9873-A, B, C—My Baby's Baby Blue Eyes—Ed 51450

Per ABDRE, Stillman is likely the trumpet player on this session since the payment check is countersigned "Harry Raderman/Jack Stillman."

9873 with tenor lead. 9872 rising chromatic background riff; tenor lead with soprano background; Raderman's wah-wah trombone leading the ensemble.

## December 10, 1924

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); John Cali (bj); unknown (bb); George Hamilton "G.H." Green or Joe Green (d, x); Harry A. Powell (a).

- 9224-A—La Chancla (Danzon [sic])—Gennett reject
- 9225-A—Besame [sic] (w)—Gnt rejected
- 9226-A-B—[That's My Girl](#) [aHP/JS]—Gnt 5671 (-B), 3038 (-B); Claxtonola [Cx] 40426 (-B); Starr-Gennett 9618 (-A)

Claxtonola 40426 as TED MARSHALL AND HIS ORCHESTRA. Both takes of matrices 9224 and 9225 and the first two takes of 9226 are identified in the Gennett ledger as either "badly worn" or "very badly worn". Matrix 9224 was remade on matrix 9320 on February 3, 1925.

*Glantz's version of 9226 on the December 10, 1924 session above uses the same doctored arrangement as Stillman's Edison version with some differences (e.g., drum solo in place of the banjo solo in the third chorus, no vocal verse, and choruses in A flat major).*

## c. December 15, 1924

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Bert Reynolds (cl, ts, ss); John Cali (bj); G.H. Green or Joe Green (d, x); Frank E. Barry (a).

- 5771-1—You And I [aFB/JS]—[Banner 1454](#); Domino 427; Oriole 313; Regal 9752; Apex 8307; Austral A-153; Beeda 102; Condor C-153
- 105721—[You And I](#) [aFB/JS]—Pathé Actuelle 036188; Perfect 14369; Starck 188
- 105722—That Soothing Melody [w]—PA 036189; Per 14370; Pat 16203
- 105723—'Way Down Home—PA 036187; Per 14368

Pathé Actuelle 036187, 036188, 036189 and Starck 188 as HOLLYWOOD DANCE ORCHESTRA; Pathé 16203 as LANIN'S ORCHESTRA and with the title as "That Soothing Melody"; Banner 1454 and Regal 0752 as IMPERIAL DANCE ORCHESTRA; Domino 427 as GOTHAM DANCE ORCHESTRA; Oriole 313 as BALTIMORE SOCIETY ORCHESTRA; Beeda 102 as BEEDA DANCE ORCHESTRA; Austral A-153 and Condor C-153 are anonymous and as "Foxtrot." Sutton and Bryant's Pathé-Perfect discography states that Plaza matrix 5775-1 is a renumbering of the Pathé matrix [105721—"You And I"] per Synchronized Aural Comparison/SAC and dual numbering on some Plaza group pressings. Matrix 5775 (no take shown, so far confirmed only on Domino) differs noticeably per SAC. The Emerson 10824 and Grey Gull 1271 issues actually use matrix 3583 possibly equivalent to matrix 2527 of the same tune. See the [Emerson discography](#) for more information.

## December 17, 1924

### JACK STILLMAN'S ORCHESTRA

Stillman (t, a, dir); Herman "Hymie" Farberman (t); Ephriam Hannaford (tb); Larry Abbott (cl, ss, as); Lucien Smith whose real name was "Schmit" (cl, ss, ts); Harry Reser (bj); Vernon Dalhart (v, harmonica); Lee Terry, Bob Haring (a).

- 9909-A, C, B—Nobody Knows What A Red Head Mama Can Do [vVD; aLT/JS]—Ed 51471



- 9910-A, C—Let Me Be The First To Kiss You Good Morning (And The Last to Kiss You Goodnight) [[aBH/JS](#)]  
—Ed 51468

*On 9909, Stillman plays lead in the third chorus (presumably while Farberman is removing the wah-wah mute to take over the lead before the vocal). Covering new releases in Variety of March 4, 1925, Abel Green said of this track that “Jack Stillman is a new Edison recorder. ‘Red Head Mama’ (Sammy Fain) is a ‘hot’ number enjoying a certain vogue on the dance floors. Stillman has arranged it unusually with the brasses and banjo stepping out.”*

9910's little trick reed figures between the brass melody.

## January 4, 1925

JUSTIN RING AND HIS ORCHESTRA as YELLOW JACKETS

Justin Ring (p, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Glantz (cl, bcl, as, ts, ss); Lucien Smith (cl, ts, ss); Walter Biedermann? (vl); Harry Reser (bj); John Helleberg Jr. (bb); James “Jimmy” Hager (d, bells); Bob Haring, Arthur Lange (a).

- [S-73071](#)-B—[Peter Pan \(I Love You\)](#) [[aAL/JS](#)]  
—OKeh 40278, Parlophone E-5339, Odeon O-3170/A-60144, Lindström American Record A-4273
- [S-73073](#)-A—[Because They All Love You](#) [[aBH/JS](#)]  
—OK 40278, Par E-5339, Od O-3170/A-60143, LAR A-4273

Matrix [S-73072](#) is “The Blues Have Got Me” by Earl Rickard. Andy Senior suggested that Ring’s group as The Yellow Jackets backed Rickard in that side because of the proximity of the matrices. If only Rickard’s recording of “The Blues Have Got Me” was available online for listening.

## January 9, 1925

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (cl, bcl, ss, as, dir); Stillman (t, a); Ephriam Hannaford (tb); John Cali (bj); John Helleberg Jr. (bb); G.H. Green (d, bells); Vernon Dalhart (v, whistling), Helen Clark, Charles Hart (v); Frank Black (a).

- [9936](#)-A, B, C—[That Soothing Melody](#) [w; v&whistleVD]  
—[Ed 51486](#)
- [9937](#)-A, B, C—[A Waltz In The Moonlight And You](#) [w; vHC&CH; [aFB](#)]  
—[Ed 51495](#)

## January 12, 1925

JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Herman "Hymie" Farberman (t); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as); Lucien Smith (cl, ss, ts); Harry Reser (bj); Ernest Hare, George Wilton Ballard (v).

- 9938-A, B, C—Lucky Kentucky [[vEH](#)]  
—Ed 51487
- 9939-A, B, C—Show Me the Way [[vGWB](#)]  
—Ed 51486

*Covering new releases in Variety of March 18, 1925, Abel Green said that “Jack Stillman in ‘Show Me the Way’ has produced an exceptional recording. The brasses are generally brilliant with the cornet [sic] stepping out in great style. The banjo and saxes in solo are also meritorious.”*

9939 is a medium-tempo, sedate, very melodic chart and performance. Farberman's lead trumpet is straight, concert-like. Lovely hotel band tenor. Ends with a trumpet break by Farberman.



### **c. January 14, 1925**

#### **MAX TERR AND HIS ORCHESTRA**

Max Terr (p, a, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Sam(my) Lewis (tb); Nathan Glantz (as, ts, ss, cl, bcl); Larry Abbott (cl, as, ts, ss); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x, bells); Ernest Hare (v); Frank E. Barry (a).

- 105795—[How Do You Do](#) [vEH]—PA 036197, 10828; [Per 14378](#); [Starck 197](#)
- 5803-1—How Do You Do [vEH]—Ban 1489; Dom 3456; Re 9787; Ajax 17108; Apex 8295; Imperial [Imp] 1406; Curry's 202; [Artiphon \[Art\] 2124](#); Hermaphon A-1511; Hertie 195
- 105796—[Will You Remember Me?](#) [vEH; aFB/MT]—PA 036198, 10829; [Per 14379](#); Regal 9767; Homochord [Hom] C-801; Pathé [Pat] X-6767; [Beeda 104](#); Grand Pree [GP] 18377
- 105797—In The Shade Of A Sheltering Tree [vEH]—PA 036193; Per 14374
- 5802-1—In The Shade Of A Sheltering Tree [vEH]—Ban 1477, Dom 3443; Re 9773; Ajax 17114; Apex 8311, 8322; Art 2124
- 105798—[China Rose](#)—PA 036217; Per 14398

Pathé Actuelle 036217 and Perfect 14374 as CASINO DANCE ORCHESTRA; Banner 1477, Regal 9773 and Starck 197 as HOLLYWOOD DANCE ORCHESTRA; Banner 1489, Regal 9787 and Artiphon 2124 as MISSOURI JAZZ BAND; Domino 3443 as RIALTO DANCE ORCHESTRA; Domino 3456 as SIX BLACK DIAMONDS; Ajax 17108 as LEW [sic] GOLD'S DANCE ORCHESTRA; Ajax 17114, Apex 8311 and 8322 as CALIFORNIA RAMBLERS [!!!]; Apex 8295 as LOU GOLD'S DANCE ORCHESTRA; Homochord C-801 as NATHAN GLANTZ AND HIS ORCHESTRA; Curry's 202 as CURRY'S JAZZ BAND; Hermaphon A-1511 and HERTIE 195 as ORIGINAL AMERIKANISCHES TANZ ORCHESTER; Beeda 104 as BAR HARBOR SOCIETY ORCHESTRA; Grand Pree 18377 as ART LODGE AND HIS ORCHESTRA. The balance of Regal 9767 and Beeda 104 use Ben Selvin's recording of "Will You Remember Me?" (Plaza matrix 5804 with takes 3 & 5) made during January of 1925 for the Plaza group. Preceding matrices are by Vernon Dalhart ["Doin' The Best I Can" (Pathé matrix 105790) and "The Time Will Come" (Pathé matrix 105791) made c. January 12 of 1925] and Al Bernard with J. Russel Robinson ["Moonlight In Waikiki" (Pathé matrix 105792), "Let Me Be The First To Kiss You Good Morning" (Pathé matrix 105793) & "My Lovin' Sing Song Man" (Pathé matrix 105794 - the latter adding yodeler Frank Kamplain) made c. January 13 of 1925] whilst the next matrix is by Cliff Edwards ["Alabamy Bound" (Pathé matrix 105799) made on the same date]. Matrix 105798 was previously listed on Rust Dance Bands & ADBRF in the D. Onivas chapter, but the Pathé discography by Sutton et al suspected it as being the work of Max Terr's Orchestra in view of the adjacent matrices made on this date, and aural comparison has confirmed its presence.

### **January 15, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (cl, bcl, ss, as, ts, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x, bells, squawker); Ernest Hare (v); Lee Terry, Charles L. "Doc" Cooke (a).

- 140252-2—[Ain't My Baby Grand?](#) [vEH; aLT/JS]—Columbia 298-D, 3666
- 140253-3—[I Found A Way To Love You \[But I Can't Find A Way To Forget\]](#) [aDCoo/JS]—Col 298-D

Columbia 3666 as HANNAN DANCE BAND.

## January 23, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA as THE GOTHAM NIGHTINGALES

Glantz (cl, bcl, ss, as, ts, ss); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Justin Ring? (p); John Cali (bj); John Helleberg Jr. (bb); G.H. Green (d, x, bells); Lewis James (v); Walter Paul (a).

- S-73135-A—Keep Smiling At Trouble [vLJ]—OK 40291; Par E-5368; Od O-3266/A-60916; Capitol 4356
- S-73136-B—[Tea For Two](#) [aWP/JS]—OK 40286; [Par E-5348](#); Od 742434, O-3266/A-60917, SO-N-83645; Ariel 4111; LAR A-4276; Beka A-4276
- S-73137-B—[One Stolen Kiss](#) [w]—OK 40290; Od A-60150; LAR A-4296

OKeh 40290 as THE YELLOW JACKETS; Parlophone E-5348 as GOTHAM NIGHTINGALES WITH ORCHESTRAL ACCOMPANIMENT (despite this being a jazz and dance band record); Ariel 4111 as ARIEL DANCE ORCHESTRA.

## January 23, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (cl, bcl, ss, as, ts, dir); Stillman (t, a); Ephriam Hannaford (tb); John Cali (bj); John Helleberg Jr. (bb); G.H. Green (d, x, bells); Charles L. "Doc" Cooke (a).

- 9297—Diego Montes [pasodoble]—Gnt S-5652, 3045, S-3145
- 9298-A—El Nazareno—Gnt S-5650
- 9299-A—I Found A Way To Love You (But I Can't Find A Way To Forget) [aDCoo/JS]—Gnt 5648, S-5648

Gennett S-3145, S-5650 and S-5652 as LOS TOREROS MUSICOS (sic). Matrix 9299 is shown in the ledger as "Rush Chicago."

## January 29, 1925

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Cali (bj); G.H. Green or Joe Green (d, x, bells).

- 9310-A—Chicle Chic—Gnt S-5655
- 9311—La Rancherita—Gnt S-5655
- 9312-A—La Reina Mestiza (The Mulatta Queen)—Gnt S-5665

Gennett S-5655 and S-5665 as LOS TOREROS MUSICOS (sic).

## c. February 2, 1925

Glantz (as, ss, cl, bcl, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss); Joseph Samuels (cl, as, ss, vln); John Cali (bj); John Helleberg Jr. (bb).

- 5841—[In A Flower'd Garden](#)—[Dom 3459](#); [Or 356](#)
- 5842-1—[Honest And Truly](#) [w]—Ban 1487; Ajax 17123; [Dom 3459](#); Or 342; Re 9790; Apex 8316, 8324; Imp 1431; Beeda 105

Banner 1487, Regal 9790 and Imperial 1431 as CONTINENTAL DANCE ORCHESTRA; Domino 3459 as HOLLYWOOD DANCE ORCHESTRA; Oriole 342 and 355 as ORIOLE DANCE ORCHESTRA; Ajax 17123, Apex 8316 and 8324 as REX BATTLE AND HIS ORCHESTRA; Beeda 105 as BEEDA DANCE ORCHESTRA. Despite what Johnson-Shirley's

ADBRF say, there are no pressings of Oriole 407 containing the recording of “Honest And Truly” issued as BOSTON SOCIETY ORCHESTRA. Matrix 5840 is untraced.

*Glantz also used this arrangement of "Honest And Truly" for his session as the Merry Sparklers on February 13, 1925.*

### **February 3, 1925**

NATHAN GLANTZ AND HIS ORCHESTRA as LOS TOREROS MUSICOS (sic)

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Cali (bj); John Helleberg Jr. (bb); G.H. Green (d, x, bells).

- 9317—Aristocrata (sic)—Gnt S-5679
- 9318—El Reinado del Fox Trot (Reign Of The Fox Trot)—Gnt S-5665
- 9319-A—La Cancion de la Escoba [sic]—Gnt S-5679
- 9320-A—La Chancla (Danzon)—Gnt S-5674

Matrix 9320 is a remake of matrix 9224 from December 10, 1924. The Gennett ledgers note that no test was made of the first plain take of matrix 9319.

### **February 4, 1925**

JUSTIN RING AND HIS ORCHESTRA as THE YELLOW JACKETS

Justin Ring (p, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Glantz (cl, bcl, as, ts, ss); Lucien Smith (cl, ts, ss); Walter Biedermann? (vl); Harry Reser (bj); John Helleberg Jr. (bb); James “Jimmy” Hager (d, bells).

- S-73152-B—Lovelight Lane [Love Light Lane]—OK 40382, LAR A-4292

Matrices S-73150 & S-73151 are by Harry Reser’s Orchestra as The Okeh Syncopators, also recorded in the same day, perhaps in the morning. All this leads to the conclusion that this is a single title session, although ADBRF reports this session as being made c. February 6, 1925.

### **c. February 6, 1925**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, ss, as, ts); Harry Reser (bj); G.H. Green or Joe Green (d, x, bells); Charles L. “Doc” Cooke (a).

- 105841—[Italian Rose](#)—PA 036208; Per 143989
- 105842—My Blushing Rose—PA 0360205; Per 14386
- 105843—[I Found A Way To Love You \[But I Can’t Find A Way To Forget\]](#) [aDCoo/JS] —PA 036209; Per 14390

Perfect 14386, 14389 and 14390 as PEPPY BOYS.

*105843 is great comparison of NG’s as & (presumably) LA’s ts (NG seems to have a tubbier sound on ts while LA more mellifluous). 105841 has presumably LA’s as followed by Glantz’s ss plus Reser’s banjo imitating mandolin doing "O Sole Mio" and almost all horns getting the lead at some point.*

### **c. February 8, 1925**

Glantz (cl, bcl, ss, as, ts, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Harry Reser (bj); G.H. Green or Joe Green (d, x, bells).

- 2602-2—[Way Down Home](#)—[Emerson 10847](#)

- 2603-2—I Don't Want To Get Married (I'm Having Too Much Fun)—Em 10845; Grafton 9097
- 2604-1—[Tokio Blues](#)—Em 10846
- Keep Smiling At Trouble—Em 10843; Silvertone 2455  
Silvertone 2456 as MAJESTIC DANCE ORCHESTRA.

### c. February 10–12, 1925

Same; Arthur Hall (v).

- 2020—Dixie Dreams—Tri 11455; Pen 1455
- 2022-1, 2—Because They All Love You [vAH]—Pm 20387 (-2); Pur 11387 (-1,-2); EBW 4251 (-2); Maxsa 1540

Matrix 2020 was listed in the NYRL discography and, given the proximity to Glantz's session, it's included here though neither of the two titles above are available for listening.

Pennington 1455 and Triangle 11455 as MICHIGAN MELODY MAKERS; Edison Bell Winner 4251 as PAVILION PLAYERS. Matrix 2021 remains untraced.

### February 13, 1925

NATHAN GLANTZ AND HIS ORCHESTRA as THE MERRY SPARKLERS

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Max Terr (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d, bells); Arthur Hall, Charles Hart, Ernest Hare (v).

- [10204](#)-A, B, C—[I Want You Back Old Pal \[vAH\]](#)—Ed 51507
- [10205](#)-A, B, C—[Honest And Truly \[w, vCH\]](#)—Ed 51507
- [10206](#)-A, B, C—[Old Pal \[vEH\]](#)—Ed 51508

*Harry Reser's bj really digs in 1st chorus of "I Want You Back Old Pal" w/ percussive strokes and, syncopated accents, cuts thru w/o swamping front line.*

*Glantz also used the arrangement of "Honest And Truly" on his Plaza group recording of February 3, 1925. The Edison recording above was expanded to take advantage of Edison's dance music plus vocal song format.*

### February 17, 1925

JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Herman "Hymie" Farberman (t); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Lucien Smith (cl, ts, ss); Harry Reser (bj); Edward "Ed" Rubsam (d); Vernon Dalhart, Arthur Hall (v); Arthur Lange (a).

- 10207-A, B, C—[Florida \[vAH; aAL/JS\]](#)—Ed 51521; BA 5004
- 10208-A, B, C—[When You Do What You Do \[vVD\]](#) [aPub/JS]—Ed 51509

Edison studio cash books cited in via the Edison discography confirm the presence of pioneer percussionist Edward Rubsam.

*10208's writing for double ss under Vernon Dalhart's second chorus .*

### February 17, 1925

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Terr (p, a); Harry Reser (bj); Ed Rubsam (d); Frank E. Barry (a).

- 9344—[I Ain't Got Nobody To Love](#)—[Gnt 5670](#)
- 9345—[O Katharina! \(Oh Katharina\)](#)—[Gnt 5670](#), 3037, EBW 4246
- 9346—[Will You Remember Me? \[aFB/MT\]](#)—Gnt 5671, 3037, EBW 4250
- 9347—Besame [sic]—Gnt S-5674

Edison Bell Winner 4246 as PAVILION PLAYERS; 4250 as REGENT ORCHESTRA; other copies use Ben Selvin's NYRL recording of "Will You Remember Me?" made during March of 1925. Matrix 9347 is a remake of matrix 9225 from December 10, 1924 (q.v.).

*Terr also used his doctored arrangement of Frank E. Barry's stock arrangement for "Will You Remember Me?" on his Pathé recording with Ernest Hare's vocal and Larry Abbott's alto sax doubling tenor, soprano, and clarinet added - see Terr's c. January 14 of 1925 session for more details.*

9344 raspy wah-wah † by Herman "Hymie" Farberman and dirtier cl by Glantz; Harry Reser's bj bearing down; overall bluesier feel.

### c. February 20, 1925

NATHAN GLANTZ AND HIS ORCHESTRA as PENNSYLVANIA SYNCOPATORS

Glantz (cl, bcl, ss, as, ts, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Terr (p, a); Helleberg Jr. (bb); G.H. Green or Joe Green (d, chimes, train whistle); Arthur Lange (a). Someone shouts "All Aboard!" after the chimes are struck in the intro, although the identity isn't known.

- 2618-1, 2—[Alabamy Bound](#) [aAL/MT&JS]—Em 10847; Sil 2445; Gra 9097
- Silvertone 2445 as MIAMI BEACH ORCHESTRA. Contra ABDRF and the Emerson discography, the Emerson matrix above is different from [the same title from Consolidated Recording Corporation](#), a Grey Gull client group used prior to May 1926.
- Stillman throbbing lead esp. first verse; Glantz alto particularly slick here; tb counterlines in ensemble by Hannaford march-like; duet for tb & bright cl; small group dance band.

### c. February 25–28, 1925

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); John Cali (bj); G.H. Green or Joe Green (d, x, bells); Arthur Hall (v).

- 2045-2—Peter Pan, I Love You [vAH]—Pm 20390; Pur 11390
- 2046-2—Please Be Good To My Old Girl [v?AH]—Pm 20387; Pur 11387
- 2047-2—When The One You Love Loves You [w]—Pm 20388; Pur 11388

### c. March 9, 1925

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Sam(my) Lewis (tb); Larry Abbott (cl, as, ss); Lucien Smith (cl, ts, ss); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x, bells).

- 5895-1—So Am I—Apex 8336; St 10003; Pal 19002
- 5896-3—Don't Bother Me—Ban 1504; Dom 3478; Re 9802
- 5901-1—[My Sweetie And Me](#)—Ban 1507; Dom 3472; Re 9802

Banner 1507 and Regal 9804 as HOLLYWOOD DANCE ORCHESTRA; Domino 3478 as MAJESTIC DANCE ORCHESTRA.

### c. March 10, 1925

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Sam(my) Lewis (tb); Lucien Smith (cl, ss, ts, except on take 3 of matrix 5901); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x, bells).

- 5898-1, 2—(My Name Will Always Be) Chickie— Ban 1507; Dom 3478; Or 359; Re 9804; Apex 8354; St 10014; Leo 10014
- 5899-1, 2—Nora Lee—Ban 1504; Dom 3472; Or 357; Re 9802
- 5901-1, 3—[Oh! How I Miss You Tonight \[w\]](#)—Ban 1520; Dom 3493; Or 356; PA 036227; Per 14408; [Re 9822](#); Apex 8351; St 10015; Imp 1488; [Leo 10015](#)

Banner 1507 and Regal 9804 as HOLLYWOOD DANCE ORCHESTRA; Domino 3478 and 3493 as MAJESTIC DANCE ORCHESTRA; Oriole 356 as ORIOLE DANCE ORCHESTRA; 357 as ROY COLLINS' DANCE ORCHESTRA; 359 as BILLY JAMES' DANCE ORCHESTRA; Apex 8351, Starr 10015 and Leonora 10015 as REX BATTLE AND HIS DANCE ORCHESTRA; Pathé Actuelle 036227 as IMPERIAL DANCE ORCHESTRA; Perfect 14408 as ELITE DANCE ORCHESTRA. Matrix 5900 is "He Sure Can Play The Harmonica" by Vernon Dalhart, presumably made on the same day.

### c. March 11, 1925

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x, vib).

- 5901-5-6—[Oh! How I Miss You Tonight \[w\]](#)—Ban 1520; Re 9822
- 5902—I Was Good Enough When You Needed Me—Dom 3482; Or 381
- 5903—Caressing— Dom 3491; Or 366

Domino 3491 as MAJESTIC DANCE ORCHESTRA; Oriole 366 as ROY COLLINS' DANCE ORCHESTRA; 381 as BILLY JAMES DANCE ORCHESTRA.

### March 18, 1925

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Harry Reser (bj); G.H. Green (d, x); Arthur Hall, Billy Jones (v); Lee Terry (a).

- [10262-A, C—You're So Near \(And Yet So Far\) \[vAH; aPub/JS\]](#)—Ed 51521
- [10263-A, B—Ain't My Baby Grand \[vBJ\] \[aLT/JS\]](#)—Ed 51531

*Both sides feature great hot trumpet lead work by Farberman and George Hamilton Green's xylophone, particularly taking the cake on 10263. Glantz reused the same arrangement of "Ain't My Baby Grand" on January 15, 1925, for Columbia (obviously the tune's stock arrangement by Lee Terry doctored up by Jack Stillman) with several differences (e.g., no additional sax and Billy Jones sings the verse and last two choruses instead of taking over the second chorus with his vocal as Ernest Hare did on the Columbia version by Nathan Glantz).*

### March 19, 1925

JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Herman "Hymie" Farberman (t); Ephriam Hannaford (tb); Nathan Glantz (cl,



bcl, ss, as, c-melody sax); Larry Abbott (cl, ss, as, ts); Harry Reser (bj); George Wilton Ballard (v); Vernon Dalhart (v, whistle).

- 10264-A, B, C—Let It Rain [vGWB]—Ed reject
- [10265-B—Whistle \(When You're Blue\) \[v&whVD\]](#)—Ed 51531

### **c. March 20, 1925**

#### **JOSEPH SAMUELS AND HIS ORCHESTRA**

Joseph Samuels (cl, ss, as, vl, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Larry Briers (p); Harry Reser (bj); Joe Green (d, x); Arthur Hall (v); Paul F. Van Loan (a).

- 105916—[That's All There Is, There Ain't No More](#) [vAH]—PA 036229; [Per 14410](#)
- 105917—[Oh Those Eyes](#) [vAH; aPVL]—PA 036221, 10964; Per 14402; Starck 221; Hom C-871; [GP 18442](#)
- 105918—[Lady Of My Cigarette](#)—PA 036229; [Per 14410](#)

Pathé Actuelle 036221 and 036229 as GREAT WESTERN SERENADERS; Homochord C-871 as DELANEY'S ORCHESTRA; Grand Pree 18442 as PARAGON DANCE ORCHESTRA.

### **March 23, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ss, ts); John Cali (bj); G.H. Green (d, x); Arthur Hall, Jack Kaufman as CHICK STRAWN (v); William J. C. Lewis (a). ABDRF reported Red Nichols and Earle Oliver present, but aural inspection confirms Farberman, playing the improvised leads and a hot solo with wah-wah mute in the third chorus of 9413, plus Jack Stillman on second trumpet.

- 9412, -A—[Don't Bring Lulu](#) [vAH; aWL/JS]—[Gnt 5698](#), 3022; Ch 15016; Cx 40439; EBW 4270
- 9413-A—[\(My Name Will Always Be\) Chickie](#) [vAH]—[Gnt 5968](#), 3012; Cx 40439
- 9414-A—[Casey Jones](#) [vJK]—[Gnt 3005](#)

Gennett 3005 as STRAWN'S PULLMAN PORTERS; Claxtonola 40439 as TED MARSHALL AND HIS ORCHESTRA; Edison Bell Winner 4270 as PAVILION PLAYERS. The Gennett ledger notes on matrix 9412 read "don't wait for A." It also states that matrix 9414 take 1 (plain) was second choice. It shows Nathan Glantz Orchestra, which has been crossed out, and Strawn's Pullman Porters with vocal chorus by Chick Strawn added in.

### **March 26, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ss, ts); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x); Emil Breitenfeld (a).

- 140468-2—[Moonlight And Roses](#) [aEB/JS]—Col 344-D, 3602
- 140469-1—Golden Memories (w)—Col 344-D

Columbia 3773 as HANNAN DANCE BAND.



*This was Glantz's first session as the Manhattan Dance Makers (though previously attributed to Ben Selvin in Rust Dance, research by Vince Giordano confirmed Glantz). Dig Farberman's spirited hot trumpet lead in the last half chorus of 140468! Breitenfeld's stock arrangement of "Moonlight And Roses" (doctored by Stillman) was also used by William Conrad Polla, the Savoy Orpheans, Stan Greening, and Ray Tellier among others.*

### **c. March 31, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Nathan Glantz (cl, bcl, ss, as, ts, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Covington "Bill" Perry (p, a); John Cali (bj); John Helleberg Jr. (bb).

- 3589-A—In A Japanese Garden—GG/[Rx](#) 1269
- 3590-A-B—Rabbit Hop (National Charleston\*)—Dandy 5068; [GG/Rx](#) 1268; NML 1138\*

Grey Gull/Radiex 1268 as PACIFIC COAST PLAYERS; 1269 as INTERNATIONAL DANCE ORCHESTRA; National Music Lovers 1138 as NATIONAL MUSIC LOVERS. Allan Sutton's NML-New Phonic [discography](#) states that "Rabbit Hop" is the correct title on Dandy 5068 and Grey Gull/Radiex 1268 and that the issues are pseudonymous, but aural comparison with other Glantz sides and other soloists with Glantz, Ben Selvin, Joseph Samuels, and other bandleaders led to the above data (also shown in ABDRF).

### **April 1, 1925**

#### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Herman "Hymie" Farberman (t); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Larry Abbott (cl, as, ts, ss); Harry Reser (bj); John Helleberg Jr. (bb); Ed Rubsam (d); George Wilton Ballard (v).

- 10264-G, H—[Let It Rain \[vGWB\]](#)—Ed 51537
- [10289](#)-A, [B](#), C—[Toddle Along](#)—Ed 51537
- [10290](#)-A, B, C—[Little Peach](#)—Ed 51538

10264 (take G & B) has superb work by Herman "Hymie" Farberman's snappy trumpet & Harry Reser's banjo (dig out his stop-time solo in the 3rd chorus's first 16 bars) as well as George Wilton Ballard's vocal on which he sings the verse. Stillman adds his own tricks in the 2nd chorus (soprano sax duo in bars 1 to 8 & 16 to 24, ensemble Charleston kicks on bars 9 to 12 & 25 to 28 followed by Ephriam Hannaford's trombone solo on bars 13 to first beat of bar 15 (brass section soli break) & bars 29 to 31) as well.

10289 is another example of tenor lead with a higher-pitched reed (clarinet or ss) doing harmony behind it during the 2nd chorus. Compare this to the Vincent Lopez cut on Okeh; there's no similar touch. Also worth is the fine solo work by Harry Reser's banjo (in the 3rd chorus's bars 1 to 8 & 16 to 24) & Herman "Hymie" Farberman's snappy trumpet (in the 5th & last chorus from bars 1 to 8 & bars 16 to the end).

10290 features again superb work by Herman "Hymie" Farberman's snappy trumpet (listen to his improvised hot lead in the ensemble passages (last 8 bars of 1st chorus, bars 17 to 24 of 2nd chorus & the 5th and last chorus's bars 1 to 16 and 25 to the end)) & Harry Reser's banjo in the 3rd chorus with stoptime on bars 1 to 8 & bars 17 to 24 (preceded by Reser's banjo break on bars 15 to 16) also including Ephriam Hannaford's straight trombone solo on bars 9 to 14 & 29 to 30, the latter

preceded by the Charleston figures by the band on bars 25 to 28. The 4th chorus has Glantz & Abbott's soprano sax duo (listen also to the brass section solo break on bars 23 to 24).

### c. April 2, 1925

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Covington "Bill" Perry (p, a); Harry Reser (bj); Arthur Hall, Frank Bessinger (v); Arthur Lange (a).

- 2075-1-2-3—[When My Sugar Walks Down The Street](#) [aPub/JS]—Pm 20396; Pur 11396 (-1,-2,-3); EBW 4306 (-1)
- 2076-1-2—[Mamie](#) [vAH]—Pm 20395; Pur 11395 (-1); Ebs 1046 (-2); Mit 1046; EBW 4297 (-2); EBPR 4297 (-2)
- 2077-1-2—[Yearning Just For You](#) [vFB] [[aAL/JS](#)]—Pm 20396 (-1); Pur 11396 (-1,-2); EBW 4265 (-1); Maxsa 1559 (-1)

Mitchell 1046 as AL. KLEIN'S ORCHESTRA; Edison Bell Winner 4265, 4297 and 4306 as REGENT DANCE ORCHESTRA; Edison Bell Penkala Record 4297 as PLESNI ORKESTAR REGENTA and it was pressed in Yugoslavia.

### c. April 4, 1925

Glantz (cl, bcl, ss, as, ts, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); Paul Bolognese (vl); John Cali (bj); Frank E. Barry (a).

- 3601-A-B—The Midnight Waltz [w]—Clover 1568; Ebs 1041; Dandy 5046; GG/Rx 1275
- 3602-A—[I'll See You In My Dreams](#) [[aFB/JS](#)]—GG/[Rx](#) 1267
- 3608-A—Sweetheart, When I Found You [w]—GG/Globe 1280, 8016

Clover 1568 as CALIFORNIA MELODY SYNCOPATORS; Dandy 5046 as GOLD SEAL ORCHESTRA; Grey Gull/Radiex 1267 as METROPOLITAN DANCE ORCHESTRA; Grey Gull 1275 as UNIVERSITY DANCE ORCHESTRA; Radiex 1275 as ORIGINAL DIXIE RAG PICKERS ORCHESTRA; Grey Gull/Globe 1280 and 8016 as WHITE WAY DANCE ORCHESTRA.

### April 6, 1925

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, ss, as, ts); Cali (bj).

- 9440, -A—Indian Nights—Gnt 5696, 3013
- 9441, -A—[If I Ever Cry You'll Never Know](#)—Gnt 5696, [3010](#); Ch 15010
- 9442—[A Hot Time In The Old Town](#) [[aJS](#)]—[Gnt 3005](#)

Gennett 3005 as STRAWN'S PULLMAN PORTERS. The Gennett ledger notes for matrices 9440 and 9441 as "don't wait for [take] A." The label of Gennett 3010 shows the title as "If I Ever Cry."

### c. April 8, 1925

Glantz (as, ts, cl, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss); Harry Reser (bj); Joe Green (d).

- 5950-2—[On The Sunny side Of Life](#)—Ban 1557; [Dom 3522](#); Or 431
- 5951—Turkestana—Or 380; PA 11277
- 5952-1—Yvonne

Banner 1557 and Domino 3522 as MAJESTIC DANCE ORCHESTRA; Oriole 38' and 432 as ORIOLE DANCE ORCHESTRA; 541 as ROY COLLINS' DANCE ORCHESTRA; Pathé Actuelle 11277 as CASINO DANCE ORCHESTRA. Matrix 5949 and 5953 are untraced.

### c. April 9, 1925

Glantz (cl, bcl, ss, as, ts, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); G.H. Green (d, x, bells); John Stephan Zamecnik (a).

- 105947—In A Little Love Boat—PA 036243; Per 14424
- 105948—[Indian Dawn](#) [ [aJZ/FB](#) ]—PA 036233, 10891; Pat 1809; [Per 14414](#); Apex 702; Imp 1464; [Hom C-817](#); Ideal Scala [I-S] 7148; GP 18332; Salabert 148; Usiba 245
- 105949—[You're So Near And Yet So Far](#) [Pub/JS]—PA 036249; Per 14450
- 105950—Who? (tune written by Irving Berlin for his "Music Box Revue of 1925")—PA 036246; Per 14427; Sirena 4844

Pathé 036233, 036243, 036246 and 036249 as MAJESTIC DANCE ORCHESTRA; Imperial 1464 as IMPERIAL DANCE ORCHESTRA; Apex 702 as THE MASTER PLAYERS; Ideal Scala 7148 as ASTORIA DANCE ORCHESTRA; Grand Pree 18332 as JACOB RUHLMAN'S ORCHESTRA; Sirena 4844 as TOM NATHAN ORKIESTRA TANECZNA (NEW YORK); Usiba 245 as ORKESTRA PICCADILLI W. LONDYNIE.

### c. April 17, 1925

MAX TERR AND HIS ORCHESTRA

Max Terr (p, a, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Larry Abbott (cl, as, ts, ss); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x, bells); Billy Jones (v).

- 105976—[The Midnight Waltz](#) [w]—[PA 036238](#), 10893; [Per 14419](#); Pat 1896, X-6012; Hom C-815; [GP 18234](#)
- 105977—[Christofo Colombo \(Christofo Columbo\\*\)](#) [vBJ]—PA 036239, 10889; Per 14420; [Apex 712](#); St 23005; Hom C-816; Palings [Pal] 19005; [GP 18322\\*](#)
- 105978—Silvery Moon [w]—PA 36346; Per 14527
- 105979—[In The Heart Of Hawaii](#) [w]—[PA 036238](#); [Per 14419](#)

Pathé Actuelle 036238, 036239 and 36346 as PIEDMONT DANCE ORCHESTRA; Homochord C-815 and C-816 as ELDON'S DANCE ORCHESTRA; Apex 712, Starr 23005 and Palings 19005 as GLANTZ AND HIS ORCHESTRA; Grand Pree 18322 and 18234 as ART LODGE AND HIS ORCHESTRA.

105976 has Nathan Glantz's alto sax answered by Larry Abbott's soprano sax in 1st chorus. Abbott's soprano sax takes the 2nd chorus with George Hamilton Green's distinctive 4 mallet technique. The interlude quoting the Westminster Church Bells before the 3rd and last chorus features Terr's piano answered by the brass section with Hannaford's tb playing lead before Farberman and the entire band take that chorus's melody for good.

105977 features Billy Jones at his best on this parody of the Christopher Columbus [Cristóbal Colón] story (itself a predecessor to the well-known swing anthem "Christopher Columbus" (1936)),

which also features great hot trumpet work by Farberman (particularly in the last chorus after Jones's last vocal) as well as some nifty castanet works by George Hamilton Green and quotations of Gioachino Rossini "The Storm" from "William Tell's Overture", Sebastián Yradier's "La Paloma" and "Yankee Doodle" (with George Hamilton Green's x & the sax section playing the latter while the band tackles the melody of "Christofo Colombo").

105979's gauzy hotel band ts complimented by George Hamilton Green's xylophone obligato.

## **April 22, 1925**

### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, c-melody sax, ts, ss, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); G.H. Green (d, x, bells); Harry A. Powell (a).

- 9476—Amor—Gnt 5706
- 9477—[Twilight \[Twilight, The Stars And You\]](#) [[aHP/JS](#)]  
—Gnt 3007
- 9478—[Waitin' For The Moon](#) [Pub/JS]  
—Gnt 3008

Gennett 5706 as JUAN'S PERUVIANS. It's uncertain whether matrix 9476 is by Nathan Glantz, but it is the only other dance record made on this date. It's unknown if other recordings by Juan's Peruvians are also possible Glantz items. They are all Latin American music recorded for the Hispanic market.

## **c. April 25, 1925**

Glantz (cl, bcl, ss, as, ts, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); Joe Green (d). Mosiello plays the brief trumpet lead as well as the hot muted trumpet solo, the open trumpet lead at the end, and the hot break before the solo. Stillman remains in the 2nd trumpet chair though.

[Nick Dellow's article about Eddie Lang](#) misidentified the lead & hot trumpeter as Julius Berkin on this date. However, after more info about Berkin's activities appeared, JSL and Colin Hancock eventually identified the man in question as Mike Mosiello, who was already listed as the hot soloist on ADBRF. Call it a case of surprise!

- 3598-A-B—[Keep It Under Your Hat](#)—Clover 1570; Dandy 5064; GG/Nad 1274; Rx 1274 (-A)
- 3599-A-B—[Goodbye Ain't Always Gone](#)—Clover 1569; Ebs 1039; GG/Rx 1273; Gra 9141 (-A); Homocord [Homoc] B-1900

Clover 1569 and 1570 as CALIFORNIA MELODY SYNCOPATORS; Dandy 5064 as FAIRFIELD SYNCOPATORS; Everybody's 1039 as FRISCO SYNCOPATORS; Grey Gull/Nadsco/Radiex 1274 as ORIGINAL DIXIE RAG PICKERS; Grafton 9141 as BRENNAN'S BROADWAY BAND; Homocord B-1900 as PENNSYLVANIA SYNCOPATORS.

## **c. April 27, 1925**

### **NATHAN GLANTZ AND HIS ORCHESTRA as NATHAN GLANTZ Y SU ORQUESTA**

Glantz (as, ts, ss, cl, bcl, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam

Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Cali (bj); John Helleberg Jr. (bb); Joe Green (d).

- 2113-3—Ba Ta Clan—Pm 6034; Maxsa 1536
- 2114-3—Ra Ta Plan—Pm 6034; Maxsa 1534

Maxsa 1534 and 1536 as MAXSA'S NEW YORK ORCHESTRA. Paramount 6034 is pressed for the Spanish-speaking market. Preceding matrices are by Professor J. Wesley Jones and Reverend Cooke whilst those following are by Jones's Paramount Charleston Four and Frank Morris of Radio Station W.T.A.S. Villa Oliva, Elgin, Illinois. Matrix 2115 is untraced, and it could be an untraced item by Glantz's orchestra.

### **April 29, 1925**

#### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, cms, ts); Lou Raderman (vl); Harry Reser or John Cali (bj); John Helleberg Jr. (bb).

- 10339-A, B, C—[The Midnight Waltz](#)—[Ed 51553](#); [BA 5009](#)
- 10340-A, B, C—[The Vale of Golden Dreams \[w\]](#)—[Ed 51553](#)

### **May 1, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS**

Glantz (ss, dir); Earle Oliver (t); Stillman (t, a); Sammy "Sam" Lewis (tb); Larry Abbott (as, cl, ss); Lucien Smith (ts, cl, ss); Lew/Louis Cobey (p); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green? (d).

- [10347-B, C](#)—[By The Light Of The Stars](#)—[Ed 51556](#)
- [10348-A, B](#)—[Some Day We'll Meet Again](#) [aPub]—[Ed 51556](#)

The release sheet for Ed 51556 says "The Tennessee Happy Boys is the Glantz Orchestra made over with some new people and modernized a bit; think we can go a little further next time." "Tennessee Happy Boys" was one of the pseudonyms Glantz used on 14 Edison sessions from May 1, 1925 to June 17, 1926 (as confirmed on the payment checks taken from the Edison cash books via ADBRF & the Edison Discography (the latter also for the 1926 sessions)). Glantz also used his own name when he recorded for Edison with his own band. For more information about Glantz as the Tennessee Happy Boys, see Javier Soria Laso's [discography](#).

*Glantz worked with Ben Selvin from 1919 to late October of 1922. Selvin may have allowed Glantz to use his sidemen for his own studio recording sessions. On this session, we hear half of Selvin's orchestra under Nathan Glantz's direction. This was Glantz's first session under this pseudonym, though he sticks to soprano sax and is heard less often than usual. This was Earle Oliver's first session with Glantz, and he is both the lead trumpet and hot soloist on trumpet. Larry Abbott plays alto sax while the tenor sax chair belongs to Lucien Schmitt a.k.a. "Smith" on record. Both saxists were part of Selvin's band from December 1924 to late August of 1925. Glantz's sappy soprano sax only appears occasionally—though on 10348, in the second verse, it's Abbott on soprano and Smith on alto in the section.*

### **c. May 5–10, 1925**

#### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Harry Reser or John Cali (bj).

- Sweet Georgia Brown—Bell 368
- You're My Baby—Bell 368

### c. May 11, 1925

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green? (d); Ted Eastwood (a).

- 3612-A, B—[Ukulele Lady \[aTEas/JS&WP\]](#)—Clover 1570; Dandy 5052; Ebs 1048; GG/[Globe](#)/Nad/[Rx](#) 1277
- 3613-A—All Aboard For Heaven—GG 1280
- 3614-A—Joanna—Clover 1572; Ebs 1050; GG/Rx 1279

The Emerson discography erroneously lists the Grey Gull/Globe/Nadsco/Radiex, Clover, Dandy & Everybodys issues as Harry Raderman (who also recorded "[Ukulele Lady](#)" (Emerson matrix 2649 with take 3) for Emerson in April 1925 for issue on Emerson 10860 as HARRY RADERMAN'S DANCE ORCHESTRA and Silvertone 2481 as THE CAROLINIANS).

Clover 1572 as MARLBOROUGH SYNCOPATORS; Dandy 5052 as CARTER AND HIS ORCHESTRA; Everybody's 1048 as SUN KIST SERENADERS; 1050 as CAROLINA COLLEGIANS; Grey Gull/Globe/Nadsco/Radiex 1277 as HIGH SOCIETY ORCHESTRA; Grey Gull/Radiex 1279 as INTERNATIONAL DANCE ORCHESTRA; Grey Gull 1280 as COSMOPOLITAN DANCE ORCHESTRA.

[3612 is hot despite song title: lovely brass behind NG's as on bridge of 1st chorus followed by swaggering Oliver for contrast and stately ts with infectious rideout.](#)

### May 13, 1925

Glantz (as, ts, ss, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ss, ts); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb).

- 9530—Ya Apaeciola—Gnt S-3395, S-5728
- 9531—Bomberas—Gnt S-3395, S-5725
- 9532-A—[One Smile](#) [aPub/JS&WP]—[Gnt 3087](#)

Gennett S-3393 and S-3395 as LOS TOREROS MUSICOS [sic].

[9532's ss-led Charleston rhythm stop-time ensemble chorus.](#)

### c. May 17, 1925

Glantz (cl, bcl, ss, as, ts, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); Joe Green or Ed Rubsam (d, x, bells).

- 3621-A—[Wait For Me](#)—Clover 1576; Ebs 1048; GG 1281
- 3622-A, B—[Charleston Rhythm](#)—Clover 1577; Ebs 1051 (-A); GG/Globe/Mad/Rx 1278; GG/Globe/Mad 8026; NML 1122 (-B); Homoc B-1903; Sigurd P-461
- 3623-A—[When Someone Steals Your Sweetie Away](#)—GG/Amco 1279; Clover 1578; Dandy 5062



Amco/Grey Gull 1279 as BIG CITY SIX; Clover 1578 as CALIFORNIA MELODY SYNCOPATORS; 1576 as MARLBOROUGH MELODY SYNCOPATORS; Dandy 5062 as GEORGIA MELODY SYNCOPATORS; Everybodys 1048 as SUNKIST SERENADERS; 1051 as McCORMACK AND HIS BARRY RITZ DANCE ORCHESTRA; Grey Gull/Globe/Madison/Radiex 1278 and Grey Gull/Globe/Madison 8026 as ORIGINAL DIXIE RAG PICKERS; National Music Lovers 1122 as MANHATTAN MUSICIANS; Homocord B-1903 as PENNSYLVANIA SYNCOPATORS.

3621 ts lead with Glantz's squealing cl obb;

*3621 has great improvised work by Earle Oliver's growling trumpet, and the band steals the entire show.*

### c. May 18, 1925

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lou Raderman (vl); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); Joe Green (d, x, bells); Arthur Lange (a).

- 3624-A, B—[If You Knew Susie \(Like I Know Susie\) \[aAL/JS&WP\]](#)—Clover 1576; Ebs 1051; GG/Globe/Mad/Rx 1278; [Homoc B-1903](#)
- 3625-A—[I'm So Ashamed](#)—Clover 1577; GG/Rx 1282
- 3626-B—Take Me Back To Your Heart—GG/Rx 1281

Clover 1577 as CALIFORNIA MELODY SYNCOPATORS; Everybodys 1051 as McCORMACK'S BARRY RITZ ORCHESTRA; Grey Gull/Globe/Madison/Radiex 1278 as METROPOLITAN PLAYERS; Grey Gull/Radiex 1281 as UNIVERSAL DANCE ORCHESTRA. Grey Gull/Radiex 1282 as OLYMPIC DANCE ORCHESTRA; Homocord B-1903 as PENNSYLVANIA SYNCOPATORS.

Rust's *American Dance Bands* and ABDRF list 3622, 3623, and 3624 under Ben Selvin (perhaps confusing Selvin's Plaza group session of April 1925). ABDRF lists 3621, 3625, and 3626 under Emerson Studio Band, but aural inspection of "If You Knew Susie" and "I'm So Ashamed" reveal that it's Glantz's band with Lou Raderman's violin subbing for Smith on matrices 3624 to 3626.

### May 25, 1925

NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d, x); Lewis James (v); Frank E. Barry (a). This was Nathan Glantz's first electrical recording session.

- [W140620-2-3—Let Me Linger Longer In Your Arms \[vLJ, aFB\]](#)—Col 392-D, 3773
- [W140621-1-3—Hold Me In Your Arms](#)—Col 392-D

Columbia 3773 as DENZA DANCE BAND.

*Lewis James's vocals shine on W140620 above along with Earle Oliver's growling trumpet solos on both tunes and his improvised growling trumpet lead. Glantz's bass clarinet on the first 16 bars of the last chorus of W-140620 shines!*

### May 25, 1925



## NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS

Glantz (as, **cms**, ts, **ss**, dir); Earle Oliver (**t**); Stillman (t, a); Sammy "Sam" Lewis (tb); Ken "Goof" Moyer (**cl**, **as**, **ss**); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d); Hugo Frey (a).

- [10396](#)-A, C—[Hong Kong Dream Girl](#) [[aHF/JS](#)]—Ed 51567
- [10397](#)-C—[Waitin' For The Moon](#) [[aPub/JS](#)]—Ed 51567

*Earle Oliver's improvised growling trumpet lead on both sides brings up a lot of gas. 10396 uses the publisher's stock arrangement of this pseudo-Asian tune. The stock's intro is used for the first verse on this record followed by Moyer's alto sax solo for the first chorus. Glantz's c-melody saxophone takes the second chorus with Moyer's improvised clarinet obbligato. Oliver's growling trumpet leads the brass followed by Glantz's tenor sax. After the modulation from F major to A flat, Glantz and Lewis's trombone play in unison. The final chorus is a wild ensemble rideout led Oliver's with Moyer's clarinet floating over the ensemble toward the coda. Both choruses have superb trombone breaks from Lewis.*

*For 10397, after the stock arrangement's intro and first verse, we hear the first chorus played by Glantz's sappy c-melody sax with Reser's shining banjo. The second chorus comprises another strong hot solo from Oliver. Lewis and Glantz's c-melody sax play the bridge in unison before Glantz finishes the chorus. He picks up the melody again in the third chorus, now complimented by Moyer's clarinet obbligato plus the brass joining for the bridge. After the stock arrangement's modulation from E flat major to C major, in fourth chorus, we hear Oliver playing the bridge as written complemented by Glantz's soprano sax obbligato (with a lyrical violin-like tonal quality). After returning to E flat, the last chorus has Oliver's growling trumpet flying like a squirrel supported by Lewis and then Stillman on second trumpet. Glantz's c-melody sax takes the melody one more time with Moyer's clarinet obbligato, resulting in a hot ensemble rideout.*

### May 26, 1925

#### JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, **ss**, **as**, **ts**); Lou Raderman (vl); John Cali (bj).

- [10403](#)-B—Wondering [[w](#)]—Ed 51559
- [10404](#)-A, B, C—Wait Till The Morning After [[w](#)]—Ed 51568

### c. May 27, 1925

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, **ss**, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, **as**, **ts**, **ss**); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d); [Ted Eastwood](#) (a).

- 3636-1-2—[By The Light Of The Stars](#) [[aPub/JS](#)]—[Clover 1581](#); Dandy 5066; Ebs 1059; GG 1286; Bell 367; Homoc B-1901
- 3637-A, B—[Yes, Sir! That's My Baby](#) [[aTE](#)]—Dandy 5068; Ebs 1058; [GG](#)/Globe/Nad/[Rx](#) 1287; Homoc B-1901; Sigurd P-461
- 3638-B—Summer Nights—Ebs 1061; GG/Rx 1284

Bell 367 as FRANK DAILEY'S MEADOWBROOKS; Dandy 5066 and 5068 as CARTER'S DANCE ORCHESTRA; Everybods 1059 as SUNKIST SERENADERS; 1061 as MOONLIGHT MELODY MAKERS; Grey Gull/Radiex 1284 as HIGH SOCIETY SEVEN; Grey Gull 1286 as WHITE WAY DANCE ORCHESTRA; Grey Gull/Globe/Nadsco/Radiex 1287 as UNIVERSITY DANCE ORCHESTRA; Homocord B-1901 as PENNSYLVANIA SYNCOPATORS; Sigurd P-461 as JAZZBAND.

### May 29, 1925

NATHAN GLANTZ AND HIS ORCHESTRA as THE BLUE BEAVER ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green or Joe Green (d, x, bells); Arthur Lange (a). ABDRF lists Jules Levy Jr. on this session, but he died on June 18, 1924.

- 9570-A—[Someday \(We'll Meet Again\)](#)—Gnt 3080
- 9571—Illusion [sic]—Gnt 3113
- 9572—[When Eyes Of Blue Are Fooling You](#) [aAL/JS]—Gnt 3080

Gennett 3113 as THE MUSICAL TOREADORS.; Glantz recorded matrix 9571 under his own name, although it was credited on the Gennett recording ledger as the Musical Toreadors.

### c. May 31 1925

NATHAN GLANTZ AND HIS ORCHESTRA

Possibly same.

- 2126-1—Down By The Old Mill Stream [v?]-Pm 20399; Pur 11399

### c. June 5-8, 1925

NATHAN GLANTZ Y SU ORQUESTA [NATHAN GLANTZ AND HIS ORCHESTRA]

Personnel possibly as below.

- 2156-1—La Guardia Blanca (The White Guard March)—Pm 6036
- 2157—Tuli-Jazz—Pm 6036

Paramount 6036 was made for the Spanish speaking market.

### June 11, 1925

NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS

Glantz (as, ss, cl, dir); Earle Oliver (t), Stillman (t, a); Sam "Sammy" Lewis (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj, a); John Helleberg Jr. (bb); William J. C. Lewis, William Schulz (a).

- 10428-A, C—[Sweet Georgia Brown](#) [aWJCL/WP, JS&HR]—Ed 51575; *Document Records DOC-1108 (CD)*; [West Hill Radio Archives WHRA-6003 \(CD\)](#)
- 10429-A, B, C—[In The Purple Twilight](#) [aWS/WP, JS&HR]—Ed 51578

*Perry doctored the stock arrangements of the two tunes recorded at this session above, with Jack Stillman and Harry Reser helping a bit. 10428's coda, with that doo-wacka-doo influenced passage played by the open horn brass section, was obviously written by Perry and reflects Earle Oliver's growl trumpet style. 10429's coda is a proto call and response "trick chorus" between the unison sax section and concerted brass before the*

*concerted IV-I resolution, an ending typical of Perry's charts at the time (e.g., Oliver Naylor's "Slowin' Down Blues" and rearranged stock arrangement of "Sweet Georgia Brown" as well several charts for Ben Selvin, Adrian Schubert, and Clyde Doerr among other bandleaders). See JSL's Tennessee Happy Boys [discography](#) for more.*

## **June 16, 1925**

### **NATHAN GLANTZ AND HIS ORCHESTRA as BLUE BEAVER ORCHESTRA**

Glantz (as, ss, cl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green or Joe Green (d, x).

- 9594-A—[Xochimilco \(The Tia Juana Trot\)](#)—[Gnt 3136](#), 3396; [Discos Gennett S-3085](#); Ch 15022
- 9595—[Luna Hawaiana \(Hawaiian Moon\)](#) [w]—[Gnt 3136](#); [Discos Gnt S-3085](#); Ch 15022
- 9596-A—Funny [w]—Gnt 3081

Gennett 3136 and Champion 15022 as THE HOLLYWOOD NIGHT OWLS; Discos Gennett S-3085 as LOS TOREROS MÚSICOS. The Gennett file cards for this session show the first two matrices by Nathan Glantz, and the ledger shows them as The Musical Toreadors. On the card for the third title, the typist typed "Na" and then continued with "Blue Beaver Orchestra." The line for the first take and take A shows Nathan Glantz. It's likely that the whole session is by Nathan Glantz and his Orchestra. "365" appears in the issue column on the file card for matrix 9594. ABDRE was unable to identify this as to label, and no label using Gennett masters at the time used three digit catalog numbers. It is possibly a Canadian Apex catalog number, but it appears to be too late for this series.

## **c. June 20, 1925**

### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); G.H. Green or Joe Green (d); Jack Kaufman (v).

- 3647-A, [B](#)—[Zulu Sue](#)—Ebs 1048; [GG](#)/Nadsco/Rx 1285
- 3648-A, B—[Lindey](#)—Ebs 1058, GG 1286; Rx 1286 (-B)
- 3649-A, [B](#)—[Dinah \(Do That Charleston\)](#) [aWP]—Dandy 5077; Ebs 1061, GG/Globe/Nad/Rx 1287; [NML 1130](#)
- 3650-A—[Waiting For The Moon](#) [aPub/JS]—Dandy 5073; Ebs 1068; GG/Rx 1287; Homoc B-1902
- 3651-B—[I Miss My Swiss](#) [vJK]—Clover 1589; Ebs 1067; [GG](#)/Globe/[Nad](#)/Rx 1290

Note that the link to 3650 above mislabeled the track.

Everybods 1048 as SUNKIST SERENADERS; 1061 as MOONLIGHT MELODY MAKERS; Grey Gull/Radiex 1286 and 1287 as ORIGINAL DIXIE RAG PICKERS; Grey Gull/Globe/Nadsco/Radiex 1287 as METROPOLITAN DANCE ORCHESTRA; Grey Gull/Nadsco/Radiex 1285 & 1290 as INTERNATIONAL DANCE ORCHESTRA (with the title of matrix 3649 as "Dinah"); National Music Lovers as MANHATTAN MUSICIANS (with the title as "Do That Charleston, Dinah"); Dandy 5073 as CARTER AND HIS ORCHESTRA; 5077 as DANDY DANCE ORCHESTRA; Homocord B-1902 as PENNSYLVANIA SYNCOPATORS.

## **June 24, 1925**

## JACK STILLMAN'S ORIOLE ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Lou Raderman (vl); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d, x, bells).

- [10457](#)-A, C—[Funny \[w\]](#)—[Ed 51581](#)
- [10458](#)-A, C—[Day Dreaming \[w\]](#)—[Ed 51581](#)

### June 30, 1925

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Cali (bj); John Helleberg Jr. (bb); G.H. Green or Joe Green (d, x); Arthur Hall (v).

- 9269-A—I Miss My Swiss (My Swiss Miss Misses Me) [vAH]—Gnt 3086
- 9270-A—La Afriction De Luto (sic) [pasodoble]—Gnt 3098, S-3393
- 9271-A—Some Flea (Que Pulgas [sic])—Gnt 3098, S-3393

Gennett 3086 as PIGGY JONES AND HIS ORCHESTRA; 3098 as THE MUSICAL TOREADORS; S-3393 and S-3394 as LOS TOREROS MUSICOS (sic).

### c. July 2, 1925

#### JOSEPH SAMUELS AND HIS ORCHESTRA

Samuels (cl, as, ss, vl, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Larry Briers (p); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d, squawker); Joe Jordan, Fred K. Huffer (a).

- 106123—[Deep Elm \(You Tell 'Em I'm Blue\) \[aJJ/JS\]](#)—PA 036279; Per 14460
- 106124—[Say Arabella \[aFH/JS\]](#)—PA 036273, 10993, [15102](#); [Per 14454](#); Hom C-904; GP 18463
- 106125—[On A Night Like This \[aPub/JS\]](#)—PA 036278, 10964; Per 14459; Starck 278; GP 18442

Pathé Actuelle 036273, 036278, 036279 and Starck 278 as GREAT WESTERN SERENADERS; Pathé Actuelle 15102 (Italian pressing) as SAMUELS'S ORCHESTRA; Homochord C-904 as ELDON'S DANCE ORCHESTRA; Grand Pree 18442 as PARAGON DANCE ORCHESTRA; 18463 as MAX GOMEZ AND HIS ORCHESTRA.

### July 7, 1925

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Sam "Sammy" Lewis (tb); Larry Abbott (cl, as, ts, ss); William Perry (p, a); Harry Reser (bj); August Christian "Gus" Helleberg (bb); G.H. Green or Joe Green (d, x); Arthur Hall, Bud Kennedy (v); Frank E. Barry, Emil Breitenfeld (a).

- [10489](#)-A, [B](#), [C](#)—[I Miss My Swiss \[vAH; aFB/JS&WP\]](#)—[Ed 51587](#); BA 5039
- [10490](#)-A, [B](#), [C](#)—[Just A Little Drink \[vBK; aEB/JS&WP\]](#)—[Ed 51587](#); BA 5038

*10489 follows the tune's stock arrangement by Frank E. Barry plus several fun touches from Stillman and William Perry plus Oliver's growling trumpet throughout. After the ensemble tackles the stock arrangement's intro, we get to hear the first verse by the brass section with Larry Abbott's alto sax finishing the first verse. Then it's Glantz's alto paraphrasing the melody behind the vocal before the modulation from G to F major. The*

*third chorus is a “special” chorus taken from the stock arrangement with Glantz’s sappy alto sax. Glantz’s clarinet laughs along in the final chorus.*

*10490 uses the tune’s stock arrangement from Emil Breitenfeld (saxophonist Paul Desmond’s father!) doctored up by Stillman and Perry. Dig Bud Kennedy’s vocals, Glantz’s sappy clarinet on the verse after the third chorus by the brass answered by Larry Abbott’s tenor sax quoting “How Dry I Am” (as in the stock arrangement), the development passage quoting “For He’s A Jolly Good Fellow” and “Drink To Me With Only Thine Eyes,” and the last chorus led by Oliver’s growling trumpet arriving for the stock arrangement’s ending.*

### **c. July 9, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x); Arthur Hall as “Frank Nichols” on matrix 106135 (v); Arthur Lange, William Schulz (a).

- 106132—[The King Isn’t King Any More \[vAH; aAL/JS\]](#)—[PA 036280](#), 10918; [Per 14461](#); Hg 1066; Gra 9128; I-S 7153; [GP 18420](#)
- 106133—[Charleston Baby Of Mine](#)—PA 036295; Per 14476; Pat 6822; Sal 170
- 106134—[Marguerite \[aWS/JS\]](#)—PA 036277; Per 14458
- 106135-A—[The Farmer Took Another Load Away! Hay! Hay! \(Hay! Hay! Farmer Gray\\*\) \[vAH\] \[aAL/JS\]](#)—[PA 036280](#), 10918; [Per 14461](#); Hg 1066; Gra 9129; Hom C-832\*; I-S 7155\*; Sal 170; [GP 18420\\*](#)

Pathé Actuelle 036277, 036280, 036295 and Harmograph 1066 as MAJESTIC DANCE ORCHESTRA; Grafton 9128 and 9129 as WINDSOR ORCHESTRA; Ideal Scala 7153 as ASTORIA ORCHESTRA; 7155 as PAUL ALLEN’S ORCHESTRA; Grand Pree 18420 as JACOB RUHLMAN’S ORCHESTRA.

### **July 13, 1925**

#### **MILLION DOLLAR PIER ORCHESTRA**

Charlie Fry (ss, as, ts, dir); Stillman (t, a); Sammy "Sam" Lewis (tb); Nathan Glantz (cl, ss, as, ts); Frank Krieu (bj); Harold St. Clark (bb); Fred Niehardt (d, x, bells); Arthur Lange, Joe Jordan (a). Stillman is the only identified trumpet on this session. Stillman doctored up the stock arrangements for the two titles on this session, respectively arranged by Arthur Lange and Joe Jordan.

- [10513](#)-A, B, C—I’m Gonna’ Charleston Back to Charleston [aAL/JS]—Ed 51574
- [10514](#)-A, B, C—Deep Elm (You Tell ‘Em I’m Blue) [aJJ/JS]—Ed 51574

### **c. July 14, 1925**

Glantz (as, ts, ss, cl, bcl, dir.); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); Paul Bolognese (vl); William Covington “Bill” Perry (p, a); John Cali (bjo); John Helleberg Jr. (bb).

- 3656-B—Everything You Do (Means I Love You) (v)—Amco/Globe/GG/Nad/Rx/Spm 1289; Dandy 5074; Ebs 1070
- 3657-A, B—Always Got The Blues—Amco/Globe/GG/Nad/Rx/Spm 1290; Dandy 5057; Ebs 1069; Mad 1604; Homoc B-1900; The Hit E-1900



- 3658-B—Lonely—Amco/Globe/GG/Nad/Rx/Spm 1288; Clover 1589; Dandy 5079; Ebs 1068; NML 1124

Amco/Globe/Grey Gull/Nadsco/Radiex/Supreme 1288 as COSMOPOLITAN DANCE ORCHESTRA; 1289 as HIGH SOCIETY SEVEN; 1290 as NEW ORLEANS BLUE NINE; Clover 1589 as HALLEY AND HIS ORCHESTRA; Dandy 5057 and 5074 as GEORGIA MELODY MAKERS; 5079 as CARTER AND HIS ORCHESTRA; Everybody's 1068 as MOONLIGHT MELODY MAKERS; 1069 as SUNKIST SERENADERS; 1070 as CALIFORNIA MELODY SYNCOPATORS; Madison 1604 as THE DIXIE TROUBADOURS; National Music Lovers 1124 as NATIONAL MUSIC LOVERS DANCE ORCHESTRA; Homocord B-1900 and The Hit E-1900 as PENNSYLVANIA SYNCOPATORS.

### **July 16, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x); Ted Eastwood (a).

- 9671—[Yes, Sir! That's My Baby \[aTE/JS\]](#)—[Gnt 3104](#); Ch 15004
- 9672—Mighty Blue—Gnt 3109; Sil 3109
- 9673—[Does My Sweetie Do - And How!](#)—[Gnt 3104](#); Ch 15004

Gennett 3104 and 3109 as PIGGY JONES AND HIS ORCHESTRA; Champion 15004 as THE SEVEN SYNCOPATORS; Silvertone 3109 as CINDERELLA DANCE ORCHESTRA. Note that matrices between this session and the following one are by Willie Creager.

### **July 17, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); G.H. Green (d, x); Jack Kaufman (v).

- 9677-A—So That's The Kind Of A Girl You Are [vJK]—Gnt 3109; Sil 3109
- 9678—I Wonder Where We Have Met Before? [vJK]—Gnt 3106
- 9679—I'm Tired Of Everything But You—Gnt 3114

Silvertone 3109 as PHILLIPS AND HIS ORCHESTRA.

### **c. July 20, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d); William J. C. Lewis, Arthur Lange (a).

- 3668-A-B—[Cecilia](#)—Clover 1597; Dandy 5080; GG/[Globe](#)/Rx 1296; Nad 1296 (-A)
- 3669-B—[Oh Say! Can I See You Tonight?](#) [aAL/JS]—Clover 1596; Dandy 5080; GG/Rx 1294
- 3670-A-B—[Sweet Georgia Brown \[aWL/JS&Perry\]](#)—Clover 1595; Dandy 5078; Ebs 1081; [GG/Rx](#) 1295; [Globe](#) 1295 (-B)
- [Steppin' In Society—Clover 1602](#)

Clover 1598 as MARLBOROUGH DANCE ORCHESTRA; 1596 as CLOVER DANCE ORCHESTRA; 1602 as CALIFORNIA MELODY SYNCOPATORS; Dandy 5078 as CARTER AND HIS ORCHESTRA; 5080 as MARLBOROUGH SOCIETY ORCHESTRA; Grey Gull/Globe/Radiex 1296 as METROPOLITAN DANCE ORCHESTRA.

## July 22, 1925

### JACK STILLMAN'S ORIOLE ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Lou Raderman (vl); John Cali (bj).

- 10509-A, B, C—I Want Another Chance With You [w]—Ed 51600
- 10510-A—The World is Such a Lonesome Place—Ed 51600

## July 28, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb).

- [10526-A, B, C—Wait'll It's Moonlight](#) [Pub/JS&WP]—[Ed 51613](#); [Document Records DOC-1108 \(CD\)](#)
- [10527-A, B, C—Syncopating Sadie](#)—Ed rejected, but tests of takes A, B & C exist

See JSL's Tennessee Happy Boys [discography](#) for more information.

## August 6, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); LeRoy "Roy" Johnston (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Fields (v); Arthur Lange (a).

- [140814-1-3—Are You Sorry](#) [aAL/JS&WP]—Harmony 5-H; Diva 2005-G; Velvet Tone 1005-V; Regal G-8515
- [140815-2-3—Row, Row, Rosie](#) [vAF; aAL/JS&WP]—[Har 7-H](#); Diva 2007-G; VT 1007-V; Re G-8470
- [140816-2-3—Steppin' In Society](#) [aAL/JS&WP]—[Har 4-H](#); Diva 2004-G; VT 1004-V; Re G-8470

Regal G-8470 and G-8515 as CORONA DANCE ORCHESTRA.

*Enrico Borsetti confirms Johnston's presence on the session above based on tone, attack, and vibrato. Johnston plays the hot solo in the last chorus of "Row, Row, Rosie."*

## August 7, 1925

### CHARLIE FRY

Fry (ss, as, ts, dir); Earle Oliver (t); Stillman (t, a); Lewis (tb); Nathan Glantz (cl, ss, as, ts); Krieu (bj); St. Clark (bb); Niehardt (d, x, bells). Oliver plays lead and solos.

- [10549-A, B—Underneath The Yum Yum Tree](#) [Pub/JS]—Ed 51599
- [10550-B, C—Why Is Love?](#) —Ed 51599

*10549's highlights include Nathan Glantz's soprano sax gracing the third chorus and Earle Oliver's hot lick in the last chorus followed by Glantz striking back with his clarinet in the last 16 bars.*



*10550 showcases Oliver's growling hot solo with straight mute. After Glantz's tenor solo, Oliver picks it up again on open horn just in time for the modulation to C major. Glantz also plays soprano sax from the fourth chorus to the end.*

### **c. August 11, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Mike Mosiello (t); Stillman (t, a); Larry Abbott (cl, as, ts, ss); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); Arthur Lange, Fred K. Huffer (a).

- 3690-A—[Alone At Last \[aAL/JS&WP\]](#)—GG/Rx 1297
- 3691-A, B—[I'm Gonna Charleston Back To Charleston \[aAL/JS&Perry\]](#)—Clover 1607; Dandy 5090; [GG/Globe/Rx 1298](#); Wise 3008
- 3692-A—[Say Arabella \[aFH/JS&Perry\]](#)—GG/Rx 1300

Clover 1607 and Wise 3008 as CALIFORNIA MELODY SYNCOPATORS; Grey Gull/Radiex 1297 as INTERNATIONAL DANCE ORCHESTRA; Grey Gull/Globe/Radiex 1298 as ORIGINAL DIXIE RAG PICKERS; Grey Gull/Radiex 1300 as WHITE WAY DANCE ORCHESTRA; Dandy 5090 as GEORGIA MELODY MAKERS.

*3690 has Glantz's sappy alto sax in the first chorus before a four-bar ensemble interlude. After a hammering verse led by Mosiello's trumpet, Abbott's alto sax takes an extraordinary hot solo in the second chorus with the after-beat rhythm section. The brass trio tackles the third chorus followed by the unison saxophone section. After the modulation, Mosiello's wah-wah muted trumpet solo paves the way for Glantz's soprano before Mosiello returns on open horn to lead the ensemble to the coda.*

*3691 has Mosiello's wah-wah muted trumpet solo stealing the show plus Glantz's tenor sax in the second chorus. Glantz picks up the soprano sax and shares the third chorus with Abbott's tenor sax and Perry's maniac novelty piano taking a two-bar break. In the last chorus, following the wah-wah muted brass, John Cali's two-bar banjo break leads into Glantz's soprano sax solo before Mosiello leads the band on open horn.*

*3692 has great hot solo work by Mike Mosiello in the second chorus's first 16 bars. He's back for the last chorus, playing it straight, before Glantz's soprano prompts Mosiello and the entire band to get hot and go home to the stock arrangement's coda.*

### **August 14, 1925**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Franklyn Baur, Arthur Fields (v); Arthur Lange (a).

- 9687, -A—[Let's Wander Away \[vFB\] \[aAL/JS&WP\]](#)—Gnt 3128; Ch 15013; Sil 3218
- 9688-A—[I'm Knee Deep In Daisies \(And Head Over Heels In Love\) \[vAF\]](#)—Gnt 3115; Ch 15006; Sil 3115
- 9689—[I'm In Love With You—Gnt 3115](#); Sil 3115

Gennett 3115 as PIGGY JONES AND HIS ORCHESTRA; Champion 15006 as THE SEVEN SYNCOPATORS; Silvertone 3115 (matrix 9688) as LAKESHORE ORCHESTRA; 3115 (matrix 9689) and 3128 as both SILVERTONE ORCHESTRA and SILVERTONE DANCE ORCHESTRA.

*9687 has Franklyn Baur providing a gentle vocal refrain. Bill Perry struts his stuff in the second chorus with some madcap novelty piano. Nathan Glantz and Lucien Smith handle the soprano sax in the third chorus. The four-bar interlude of the stock arrangement's special chorus showcases Harry Reser's banjo.*

*9688 finds Perry's piano backing Arthur Fields's lively vocal in the second chorus. The third chorus showcases the soprano sax duo of Glantz and Smith with Eph Hannaford's trombone answered by Glantz. The Charleston-influenced rhythm in the last chorus stomps the hell out of it thanks to Earle Oliver's growling trumpet and Glantz's bass clarinet.*

*9689 has a straight solo by Hannaford's trombone in the second chorus. Glantz and Smith's soprano sax duo breaks in the third chorus followed by Oliver's growling trumpet leading the brass section. Dig Harry Reser's banjo in the last chorus before Oliver's growling trumpet leads the band in an improvised rideout!*

### **c. August 16, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Herman "Hymie" Farberman (t on matrices 3707 to 3710); Unknown (t on matrix 3714); Stillman (t, a, composer on 3714); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss, bcl); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); Arthur Hall, John "Johnny" Ryan (v); Arthur Lange, Bob Haring (a).

For "Charleston of the Evening," an unknown trumpet replaces Farberman while Stillman plays lead. "Charleston of the Evening" was written by Stillman but sometimes credited under different pseudonyms such as "Tronson" and "Fronson."

- 3707-A-B—[Oh, Boy! What A Girl](#) [vAH, JR] [aAL/JS]—Clover 1615; GG/Globe/Rx/Spm 1305 (-B); GG/Globe 1308 (-A); Dandy 5099; Homoc B-1912 (-B)
- 3708-B—[I'm Just Dance Crazy](#)—Clover 1620; GG/Rx/Spm 1303; GG/Globe/Mad 8017; Dandy 5099; Homoc B-1913; Lily Of The Valley E-9113
- 3709-A-B—[Brown Eyes Why Are You Blue?](#) [aAL/JS&WP]—Clover 1614; GG/Globe/Rx 1304; Bell 367; The Electric 1088; Homoc B-1913; Lily Of The Valley E-9113
- 3710—[Normandy](#) [aBH/JS&WP]—The Electric 1087; GG/Rx 1310; Dandy 5097; Homoc B-1914
- 3714-A-B—Charleston of the Evening—Em 3003; GG/Globe 1311, 8010; NML 1122; Homoc B-1914

Clover 1620 as CALIFORNIA MELODIE SYNCOPATORS; Grey Gull/Globe/Radiex/Supreme 1303 and Grey Gull/Globe/Madison 8017 as UNIVERSITY DANCE ORCHESTRA; Grey Gull/Globe/Radiex 1304 as BIG CITY SIX; Grey Gull/Globe/Radiex/Supreme 1305 and Grey Gull/Globe 1308 as HIGH SOCIETY SEVEN; Grey Gull/Radiex 1310 as INTERNATIONAL DANCE ORCHESTRA; Grey Gull/Globe 1311 as BROADWAY MUSIC MASTERS; Grey Gull/Globe 8017 as UNIVERSAL DANCE ORCHESTRA; National Music Lovers 1122 as MANHATTAN MUSICIANS; Dandy 5097 as DANDY DANCE ORCHESTRA; 5099 (matrix 3707) as CARTER AND HIS ORCHESTRA; 5099 (matrix 3707) as ARTHUR ROSS AND HIS MELODY BOYS; Homocord B-1912, B-1913, B-1914 and Lily Of The Valley E-9113 as

PENNSYLVANIA SYNCOPATORS. The last named should have been numbered E-1913. Although using Consolidated Record matrices, this Australian label derived its issues from German Homocord (in this instance B-9113). Other issues from this label use the German catalog number with an altered prefix letter. Matrices 3711 to 3713 are vocal recordings by various artists.

*3707 features a great vocal duet by Hall and Ryan with one singer doing funny scat singing in the third chorus. Abbott plays the tenor sax intro and then tackles the melody on alto sax in the first chorus. (I wouldn't be surprised if Nathan Glantz invited and encouraged Abbott to do it, with his own touch, of course). Farberman offers awesome trumpet on open horn; with straight mute for the third chorus paying homage to Goof Moyer; and on wah-wah mute for the last chorus. Abbott returns on tenor for the last chorus. As usual, Glantz shines with his sappy alto and tenor, the latter in the verse, as does the rest of the band.*

*3708 features Glantz handling his alto sax and soprano sax with great care (pay attention to the first part of the verse) as well as his tenor sax in the second chorus, using his lowest register to great effect. Dig Abbott's alto sax solo in the second chorus and his equally great bass clarinet in the third chorus, where he also takes a hot soprano sax solo. The brass section unison is a "solid gassuh," as is Farberman's spirited trumpet work with straight mute in his improvised lead passages.*

*3709 has great lead alto sax by Glantz in the first chorus. After the second chorus and the modulation to B flat, Abbott's alto sax gives a lesson in hot playing during the last chorus.*

*3710 features Herman "Hymie" Farberman as the hot trumpet soloist for the last chorus, identified based on his sides with Bennie Krueger and Walter Gustave Haenschen a.k.a. "Carl Fenton." (This was the first version I heard of "Normandy." I discovered it was Nathan Glantz's orchestra thanks to ABDRF. I got my copy around January 2014 after ordering it for Christmas. A fantastic surprise!).*

### **c. August 21, 1925**

#### **JACK STILLMAN'S ORIOLES**

Stillman (t, a, dir, composer on all titles); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb). "Charleston of the Evening" was written by Stillman but sometimes credited under different pseudonyms such as Tronson and Fronson.

- 106210-A—Mr. Cooler Hot [a.k.a. "Cooler Hot," a.k.a. "Hot Stuff"]—Pathe Actuelle 36304; Perfect 14485
- 106211—[Charleston of The Evening](#)—PA 36305; [Per 14486](#)
- 106212—[Feeling Blue](#) [a.k.a. "Any Blues"]—PA 36311; [Per 14492](#)
- 106213—[Give Me Your Heart](#)—PA 36307; [Per 14488](#), Pat 6869

106210 is the same tune as "Cooler Hot" on Gennett and associated labels and as "Hot Stuff" on Emerson and associated labels. See those sessions below. Pathé 6869 as STILLMAN.

### **August 26, 1925**

## NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Fields (v); Arthur Lange (a).

- 9704-A—[Brown Eyes, Why Are You Blue? \[vAF; aWP\]](#)—[Gnt 3122](#); Ch 15012; Sil 3122
- 9705-A—[Oh! Lovey Be Mine \[aAL/JS&WP\]](#)—Gnt 3121; Ch 15018; Sil 4003
- 9706-A—[The Co-Ed \[aAL/JS&WP\]](#)—[Gnt 3122](#); Sil 3122; EBW 4389, 4390; [EBPR 4390](#)

Gennett 3121, 3122 and Silvertone 4003 as THE HAPPY COLLEGIANS; Champion 15012 and 15018 as THE COLLEGE SERENADERS; Silvertone 3122 (matrix 9704) as SILVERTONE DANCE ORCHESTRA and matrix 9706 as CRYSTAL ORCHESTRA; Edison Bell Winner 4389 and 4390 as REGENT ORCHESTRA; Edison Bell Penkala Record 4390 as PLESNI ORKESTAR REGENTA.

*9704 has a superb vocal refrain by Arthur Fields and great solo work by Smith's tenor sax in the first 16 bars of the last chorus backed by Reser's banjo, alongside the rest of the rhythm section, before launching into a superb stop-time banjo solo. 9705 has Oliver's growling trumpet stealing the show with a fabulous hot solo in the bridge. Also, the wah-wah brass section in the second chorus is funny! 9706 again features great solo work by Earle Oliver in the last chorus followed by Nathan Glantz's sappy soprano sax shining in the bridge.*

### August 28, 1925

#### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Ernest Hare (v); Arthur Lange, Harold Potter (a).

- [140874-3](#)—[The Kinky Kids Parade \[vEH, aAL\]](#)—Har 24-H; VT 1024-V; Re G-8493
- [140875-3](#)—[There Ain't No Flies On Auntie \[vEH; aHP/JS\]](#)—Har 24-H; VT 1024-V
- [140876-2](#)—[Brown Eyes, Why Are You Blue? \[aWP\]](#)—Har 25-H; VT 1025-V; Re G-8494

Regal G-8493 as HARMONY DANCE ORCHESTRA; G-8494 as CORONA DANCE ORCHESTRA. Recording engineers approved take 1 of matrix 140874 for issue but the factory rejected it.

### September 4, 1925

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Fields (v).

- 9718—Ella—Gnt 3245, S-3145
- 9719—Speech! [vAF]—Gnt 3135; Ch 15020

Gennett 3145 as THE HAPPY COLLEGIANS; S-3145 as LOS TOREROS MUSICOS [sic]; Champion 15020 as THE COLLEGE SERENADERS.

### September 10, 1925

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); Joe Green (d); Arthur Fields as “Charles Nelson” on Oriole and “George White” on Pathé Actuelle, Perfect, and Starck (v).

- 6178-[1](#), [2](#)—Brown Eyes, Why Are You Blue? [vAF; aWP]—[Ban 1600](#); [Dom 3566](#), 21078; [NML 1131 \(-2\)](#); [Or 476 \(-1\)](#); PA 36318 (-1); [Per 14499 \(-1\)](#); Re 9904 (-2); Sil 2566; Starck 318; Apex 8400; Microphone 22030; St 10060; Imp 1533; Curry’s 218 (-1); Leo 10060
- 6179-[1](#), [3](#)—Arabian Nights—[Or 476](#)
- 6180-1, 2—[Just A Waltz With You \[w\]](#)—Ban 1616; Dom 3588; Je 5058; Or 683; [Re 9921](#); Art 2237; Stradivari [Str] G-5202; Hertie 231

Banner 1600, Domino 3566, Regal 9904 and Imperial 1533 as MAJESTIC DANCE ORCHESTRA; Jewel 5058, Oriole 476 and Leonora 10060 as LUCKY STRIKE DANCE ORCHESTRA; National Music Lovers 1131 as NATIONAL MUSIC LOVERS DANCE ORCHESTRA; Pathé Actuelle 36318, Perfect 14499 and Starck 318 as SOUTHAMPTON SOCIETY ORCHESTRA; Silvertone 2566 as RIALTO DANCE ORCHESTRA; [Curry’s 218 as CURRY’S DANCE ORCHESTRA](#).

### **September 17, 1925**

JACK STILLMAN'S ORCHESTRA

Same.

- 10581—Remember [w]—Ed 51625; BA 5070
- 10582—Golden Dream Girl [w]—Ed 51667

### **September 25, 1925**

NATHAN GLANTZ’S ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Andy Bossen (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, as, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green or G.H. Green (d, x, bells); Franklyn Baur (v); Hugo Frey (a).

- 9746—[Freshie \[aHF/JS&WP\]](#)—Gnt 3154
- 9747, -A—[Let Us Waltz As We Say Goodbye \[w; vFB\]](#)—[Gnt 3155](#); [Ch 15026](#)
- 9748—I’m So Disappointed In You [vFB]—Gnt 3156; Ch 15036
- 9749, -A—[Feelin’ Kind O’ Blue \[Feelin’ Blue in the Gennett label\]](#) [aPub/JS&WP]—[Gnt 3153](#)

Gennett 3153 as THE HAPPY COLLEGIANS; 3155 and 3156 as PIGGY JONES AND HIS ORCHESTRA; Champion 15026 and 15036 as THE SEVEN SYNCOPATORS. Franklyn Baur is credited as vocalist on file cards for both matrix 9747 and 9748, but is not shown on the corresponding card for the rejected take A of matrix 9747 and it is possible that he is not present on the rejected take. No A take was recorded for matrix 9748.

### **c. September 28, 1925**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Andy Bossen (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Lange (a).

- 106283—[Lonesome \[aAL\]](#)—PA 36343; Per 14524



- 106284—[Wait 'Till Tomorrow Night \[aAL\]](#)—PA 36322, 11082; Per 14503
  - 106285—Why Aren't Yez Eatin' More Oranges?—PA 36327; Per 14508
- Pathé Actuelle 36322, 36327, and 36343 as MAJESTIC DANCE ORCHESTRA.

### **October 5, 1925**

#### **JACK STILLMAN'S DANCE ORCHESTRA**

Stillman (t, a, dir, composer on all titles); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Lucien Smith (cl, ss, ts); William Perry (p, a); Harry Reser (bj).

- 6207-2—Mr. Cooler Hot [a.k.a. "Cooler Hot," a.k.a. "Hot Stuff"]—Oriole 499
- 6208-1, 2—[Any Blues—Or 494](#)
- 6209-2—Give Me Your Heart Or 498; Bell 369

Regarding 6207-2, see Pathe Actuelle matrix 106210 above. Bell 369 as FRANK DAILEY'S MEADOWBROOKS. It has also been reported that the Bell issue is labeled SAM LANIN'S ORCHESTRA, but this is believed to be an error, possibly as the reverse is a genuine Lanin item and labeled as such.

### **October 15, 1925**

#### **PERRY'S HOT DOGS**

William Perry (p, a, dir); Jack Stillman (t, a); Miff Mole (tb); Ken "Goof" Moyer (cl, as, bs, ss, bcl); John Cali (bj); Sammy/Sonny Tudor (d); Arthur Fields (v).

- 6228-1, 2, 3—[Tweedle-Dee, Tweedle-Doo \[vAF\]](#)—Ban 1617; Dom 3585; [Re 9919](#); Apex 8426; St 10089
- 6241-1—Hot Aire—Or 517

Apex 8426 and Starr 10089 as PERRY'S RHYTHM KINGS; Oriole 517 as DIXIE JAZZ BAND. Matrices 6229 to 6240 are by different artists.

### **c. October 13, 1925**

#### **JACK STILLMAN'S ORIOLES**

Same.

- 106305?—Go Away and Don't Come Back—PA 36329; Per 14510
- 106306—Wish I Was a Cradle Baby—PA 36323; Per 14504
- 106307—Hip! Hip!—PA 36327; Per 14508
- 106308—Where Were You When?—PA 36326; Per 14507

### **October 14, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (as, ts, ss, cl, bcl, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Lange (a).

- 141134-2—[Manhattan](#) [aAL/JS&WP]—Har 53-H
- 141135-1, 2—[I Wonder Where My Baby Is To-night?](#) [aPub/JS&WP]—Har 49-H; Re G-8516
- 141136-2—What A Blue-Eyed Baby You Are—Har 49-H; Re G-8516

Regal G-8516 as CORONA DANCE ORCHESTRA.



## October 20, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS

Glantz (as, c-melody sax, ss, dir); Earle Oliver (t); Stillman (t, a); Larry Abbott (as, ts, ss); William Perry (p, a); Harry Reser (bj, a); John Helleberg Jr. (bb); Frank E. Barry (a).

- [10643](#)-A, B, C—[Sad](#) [Pub/JS]—[Ed 51639](#)
- [10644](#)-A, B, C—[It Must Be Love](#) [aFEB/JS&WP]—[Ed 51639](#)

*10643 includes a first chorus with Glantz on alto and Abbott on tenor; second chorus with hot alto sax by Abbott (he does a chromatic upward scale in one of the takes); fourth chorus with trombone and Glantz's C-melody sax; fifth chorus by the brass section with Abbott's alto sax hot solo on bars 17 to 24; and the last chorus has both Glantz and Abbott on soprano sax followed by Oliver's growling hot trumpet hot solo.*

*10644 uses the tune's stock arrangement from Frank E. Barry doctored by Stillman and Perry. The first chorus by the ensemble has a sax section of Glantz and Abbott while the second chorus finds Abbott's alto leading the saxes. The third chorus is a "trick chorus" between the brass and sax sections versus the trombonist followed by Glantz's sappy alto sax taking back the lead before the brass section takes the last eight bars of the melody with Harry Reser's banjo taking a superb chordal passage. Stillman's straight-muted trumpet obbligato with his shaky tone comes before the modulation from A flat major to F major. The last chorus has Oliver's superb hot growling trumpet followed by Abbott's tenor sax.*

See JSL's Tennessee Happy Boys [discography](#) for more information.

## c. October 21, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb).

- 1669-C—[Esmeralda](#)—[Cameo 819](#); Lincoln 2421
- 1670-B—[Help!](#)—[Cam 821](#); Lin 2417
- 1671-B—[What A Gal! What A Pal!](#)—[Cam 825](#); [Lin 2422](#)

Lincoln 2417 and 2421 as JOHNSON'S DANCE ORCHESTRA.

*The October 21, 1925 session was Glantz's only confirmed session for Cameo.*

## October 22, 1925

### JACK STILLMAN'S ORIOLE ORCHESTRA

Stillman (t, a, dir, composer on all titles); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Ken "Goof" Moyer (cl, ss, as, ts, bs); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb).

- 9791—[Cooler Hot](#) [a.k.a. "Mr. Cooler Hot," a.k.a. "Hot Stuff"]—Gennett 3183; Ch15051
- 9792—Any Blues (Is Good Enough For Me)—Gnt 3183; Champion 15053
- 9793—[Give Me Your Heart](#)—[Gnt 3175](#); Ch 15052

Champion 15051, 15052, and 15053 as SILENT JOE AND HIS BOYS. All three titles were composed and arranged by Stillman. Regarding 9791, see Pathe Actuelle matrix 106210 above. Regarding 9792, this is the only instance using the subtitle in the name of the song.

### **October 23, 1925**

#### **MILLION DOLLAR PIER ORCHESTRA**

Charlie Fry (as, ts, ss, dir); Stillman, Andy Bossen (t); Sammy "Sam" Lewis (tb); Nathan Glantz (cl, bcl, ss, as); Harry Reser (bj); Harold St. Clark (bb); Fred Niehardt (d). ABRDF reports (per *Orchestra World* of September 1926) saxes as Frank Langone, Ed Schaeffer, and Joseph Smith, but JSL indicates the above personnel.

- [10650](#)-B, C—Someone [aPub/JS]—Ed 51642
- [10651](#)-A, B, C—I'm Knee Deep in Daisies—Ed 51642; Sample record 1

*Stillman plays lead and Bossen plays solos in the above session.*

### **c. October 25–29, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Joseph Samuels (cl, as, ts, ss, vl); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); Arthur Lange (a).

- 3732-A—[Oh Lovey Be Mine](#) [aAL/JS&WP]—Dandy 5105; GG 1319; Hom B-1930; The Hit E-1930
- 3733-A—[Mother Me Tennessee](#)—Dandy 5106; The Electric 1091; GG/Globe 1312
- 3734-A—Sometime [w]—Clover 1628; GG/Globe 1312

Clover 1628 as CLOVER DANCE ORCHESTRA; Dandy 5105 and 5106 as CARTER AND HIS ORCHESTRA; Grey Gull/Globe 1312 as METROPOLITAN DANCE ORCHESTRA; Grey Gull/Globe 1313 as ORIGINAL DIXIE RAG PICKERS; Grey Gull 1319 as HIGH SOCIETY SEVEN; The Electric 1091 as DONALD MOORE'S ORCHESTRA; Homocord B-1930 and The Hit E-1930 as PENNSYLVANIA SYNCOPATORS. Note that matrix 3738 is by a Leroy Smith contingent according to recent research by Colin Hancock.

### **c. October 31, 1925**

#### **JACK STILLMAN'S ORCHESTRA**

Stillman (t, a, dir); Andy Bossen (t); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Larry Abbott (cl, ss, as, ts); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Franklyn Baur as "Irving Post" on Paramount and Puritan (v); Bob Haring, Arthur Lange (a).

- 2331-1, 2—[I Wonder Where My Baby Is Tonight](#) [vFB]—Pm 20423 (-1); Pur 11423 (-2); GG/Rx 1317 (-2); Maxsa 1551; Usiba 247; Gipsy 705
- 2332-1, 2—[Dream Pal](#) [vFB] [aBH/JS]—Pm 20424 (-2); [Pur 11424](#) (-1, -2); Maxsa 1552
- 2333-1—[I'm Gonna' Charleston Back to Charleston](#) [aAL/JS]—Pm 20423 (-1); Pur 11423 (-1); Usiba 298

Grey Gull/Radiex 1317 as PACIFIC COAST PLAYERS (with control number Y-1904 and letter B = take 2); Usiba 247 as ORKIESTRA CASINO DE PARIS with the title as "I Wonder Where My Baby is To Nighth [sic];" 298 as both ORKIESTRA ROSELAND WLONDYNIE showing the tile as "I'm Gonna" [sic] and LONDON PICADILLY JAZZ showing the full title; Maxsa 1551 as JACK STILLMAN'S CRIOLO (sic).

### **c. November 2, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); John Cali (bj); John Helleberg Jr. (bb); Arthur Hall (v); Arthur Lange (a).

- 2343-1, 2—[Let Us Waltz As We Say Good Bye \[w\]](#)—Pm 20424 (-1); [Pur 11424](#) (-1, -2)
- 2344-1—[Don't Wait Too Long \[aAL/JS\]](#)—Pm 20425 (-1); Pur 11425 (-1); Maxsa 1557 (-1)
- 2345-1, 2—[Five Foot Two Eyes Of Blue \[vAH; \[aAL/JS\]](#)—Pm 20425 (-2); Pur 11425 (-1, -2); Maxsa 1558 (-1)

The reverse of Maxsa 1558 is numbered 1506 and is by Perry's Orchestra.

### **November 4, 1925**

#### **JACK STILLMAN'S ORCHESTRA**

Same; Arthur Hall, John Ryan (v).

- 10662—What Do We Care If It's One O'Clock? [w]—Ed 51638
- 10663—Carolina Sweetheart [w; vAH, JR]—Ed 51638, Sample record no I; A 5092

### **November 11, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (as, ts, ss, cl, bcl, dir); Andy Bossen (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); William Schulz, Paul F. Van Loan (a).

- 141260-1—[Just Around the Corner](#)—Har 63-H; Sil 3227; Re G-8542
- 141261-1—[Sleepy Time Gal \[aWS/JS&WP\]](#)—Har 63-H; Sil 3227; Re G-8542
- [141262-2, 3—I Wanna See a Little More of What I Saw in Arkansas \[aPVL/JS\]—Har 68-H](#)

141262 listed as "I Wanna See A Little More" on Harmony. Regal G-8542 and G-8560 as CORONA DANCE ORCHESTRA.

*J.W. Freeman's The Recording Trumpets speculated that the "nice, flat-sounding solo" on "Sleepy Time Gal" could be Stillman, but aural inspection reveals it's actually Bossen.*

### **November 16, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Sammy "Sam" Lewis (tb); Lucien Smith (cl, ts, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall (v); Arthur Lange, Walter Paul (a).

- 10681-A, B—[Paddlin' Madelin' Home \[vAH; aAL/JS\]](#)—Ed 51651; Document Records DOC-1108 (CD)
- 10682-B—[Show Me the Way to Go Home \[aWP/JS&WP\]](#)—Ed 51651

*On 10681, Glantz uses the tune's stock arrangement by Arthur Lang heavily doctored by Stillman. Earl Oliver's growling trumpet and the sax section of Glantz's sappy alto sax and Smith's tenor share the lead on the first chorus. Reser's banjo obbligato behind the vocal shows some influence of Fred Van Eps. After the stock arrangement's interlude passage, Glantz's group uses the stock arrangement's final ensemble as its third chorus. The band modulates to C major for the fourth chorus with Glantz and Smith both on soprano followed Lewis's crazy trombone answered by Glantz's soprano sax. The ensemble plays the unison modulation to E flat major (written by Stillman) leading into the last chorus, which has a superb hot solo from Oliver's growling trumpet, Smith's tenor sax, and the band finishing the tune's last eight bars led by Oliver before reaching the stock arrangement's coda.*

*10682 is quite a ride! It starts by quoting "Home Sweet Home." Earl Oliver is the growling trumpet. It's Stillman's shaky straight-muted trumpet and Harry Reser's banjo quoting "The Girl I Left Behind" to answer Glantz's bass clarinet. Lucien Smith plays the straight tenor sax solo in the second verse followed by a red hot brass section soli leading into the unison modulation written by Stillman. Now in G minor, the third chorus has Smith's tenor sax and Glantz's soprano trading lead and obbligato roles. The fourth chorus in B flat major features Lewis's crazy trombone hot solo over a backbeat rhythm coupled with Stillman's-straight muted shaky trumpet obbligato quoting of "Goodnight, Ladies," followed by the fifth chorus, which is the stock arrangement's special chorus leading into a modulatory passage to G major cleverly developed by Stillman (the unison sax section playing "Home Sweet Home" in a minor key with Lewis's trombone countermelody, Reser's banjo, and Helleberg Jr.'s tuba in octave unison was also obviously written by Stillman). In the third verse, Glantz's sappy soprano sax with laughing effects leads into the last chorus that features the soprano sax section of Glantz and Smith. The ensemble finishes things up with Oliver's growling trumpet leading into the coda, the melody played in octave unison by Oliver and Glantz on soprano sax.*

See JSL's Tennessee Happy Boys [discography](#) for more information.

### **November 20, 1925**

#### **JACK STILLMAN'S ORIOLE ORCHESTRA**

Stillman (t, a, dir); Andy Bossen (t); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Larry Abbott (cl, ss, as, ts); Bill Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall (v).

- 2356-1, 2—[Roll 'Em Girls \(Roll Your Own\) \[vAH\]](#)—Pm 20427; Pur 11427 (-1), [Sil 3501](#)
- 2357-1, 2—If Had A Girl Like You [vAH]—Pm 20429; Pur 11429 (-2); Sil 3503
- 2358-1, 2—[Clap Hands, Here Comes Charley! \[vAH\]](#)—Pm 20427; Pur 11427 (-1); [Sil 3501](#); [Maxsa 1556 \(-1\)](#)

### **November 20, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (cl, bcl, ss, as, ts, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, ss, as, ts); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Hall (v), William Schulz, Arthur Lange (a).

- 2359-1-2—[Sleepy Time Gal \[vAH; aWS/JS&WP\]](#)—Pm 20430(-1,-2); Pur 11430 ([-1,-2](#)); The Electric 1092 (-2), [EBW 4377](#) (-2); Veil-O-phone E-502 (-2); Maxsa 1557 (-2)
- 2360-1-2—[Then I'll Be Happy \[vAH; aAL/JS&WP\]](#)—Pm 20430 ([-1,-2](#)); Pur 11430 (-1,-2); GG 1316; Globe 1316; Maxsa 1555
- 2361-1-2—[Sweet Man \[aAL/JS\]](#)—Pm 20429 (-1,-2); Pur 11429 (-1); Sil 3503; Maxsa 1556 (-1)

Grey Gull and Globe 1316 as UNIVERSAL DANCE ORCHESTRA; The Electric 1092 as HARRY LESLAU AND HIS CASTLE KNIGHTS; Edison Vell Winner 4377 as DIPLOMAT NOVELTY ORCHESTRA. Veil-O-Phone E-502 is an Indian issue.

*J.W. Freeman's The Recording Trumpets speculated that the "nice, flat-sounding solo" on "Sleepy Time Gal" was Stillman, but aural identification confirms this is Earle Oliver. Oliver actually plays both lead and solos for this session above.*

## November 20, 1925

### JACK STILLMAN'S ORCHESTRA

Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Lou Raderman (vl); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Helen Clark, Charles Hart (v).

- 10696-A, B, C—[Let Us Waltz as We Say Goodbye \[w, vHC, CH\]](#)—[Ed 51659](#)
- 10697-A, C—[Close Your Eyes \[w\]](#)—Ed 51659, Sample record no 2

## c. November 25–30, 1925

### JACK STILLMAN'S DANCE ORCHESTRA

Stillman (t, a, dir); Andy Bossen (tp); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl on the 1st four titles); Larry Abbott (cl, as, ss on the last title only); Ken "Goof" Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall (v).

- [I Wish't I Was In Peoria \[vAH\]](#)—Bell 382
- [I "Wanna" Go Where You Go, Do What You Do, Then I'll Be Happy \[vAH\]](#)—[Bell 382](#)
- Roll 'Em Girls [\[vAH\]](#)—[Bell 379](#)
- Smile A Little Bit—Bell 385
- [Bamboola](#)—Bell 385

Bell 385 as HOLLYWOOD DANCE ORCHESTRA. Contra ABDRF regarding the above session, all issues using the Consolidated Record Corporation's recording of "I Wish't I Was In Peoria"—matrices 43007 and 3788-1, 2 on Emerson 3004 as EMERSON DANCE ORCHESTRA; Grey Gull 1321, Radiex 1321, and Supreme 1321 as OLYMPIC DANCE ORCHESTRA; National Music Lovers 1130 as MANHATTAN MUSICIANS—have been deleted. The band on Consolidated's "I Wish't I Was In Peoria" (matrix 3788) is directed by Paul Bolognese with Arthur Hall's vocals, Mike Mosiello's trumpet, and Larry Abbott's alto sax doubling on soprano sax and clarinet among the personnel. The actual Jack Stillman recording for Bell is linked above. JSL recalls hearing copies of Bell 385 using Bill Perry's recording of "Smile A Little Bit" (NYRL master 2368 made December 1925) on phonomono78s now defunct YouTube channel.

## December 10, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS



Glantz (as, ts, ss, cl, c-melody sax, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall, John Ryan (v); Bob Haring (a).

- 10716-A, B, C—[Smile A Little Bit \[vAH, JR\]](#); aBH/JS] —Ed 51664; Sample record no. 3; BA 5097
- 10717-A, B, C—[What A Blue-Eyed Baby You Are \[vAH\]](#); aPub/JS]—[Ed 51663](#)

*On 10716, after the intro, we get to the first chorus played by the brass section answered by the soprano sax section of Glantz and Moyer, with Glantz taking the bridge followed by Moyer’s baritone sax before the first verse. After the fun vocal refrain by Hall and Ryan, a modulation from A flat major to E flat major leads into the third chorus by the soprano sax section with a brass section soli on the bridge. After the modulation back to A flat major, the fourth chorus has a Charleston-influenced brass section followed by Moyer’s baritone. The fourth chorus has a strong 14-bar hot solo from Oliver and a clarinet break by Moyer’s clarinet followed by Glantz’s C-melody sax taking melody alongside Moyer’s improvised clarinet obbligato. The arrangement finishes with a half chorus led by Earl Oliver’s growling trumpet and Moyer’s clarinet joining in.*

*10717 splits the first chorus between the sax section of Glantz’s alto and Moyer’s tenor and then the brass section. Arthur Hall’s convincing vocal refrain on the second chorus includes Reser’s banjo bringing fire-cracking moments. Following the modulation to G major, the third chorus features Hannaford’s trombone with soprano sax section obbligato; the saxes then take the melody. Fine Charleston kicks in the fourth chorus are followed by Glantz’s alto sax and Moyer’s clarinet obbligato before the band tackles the second verse with Oliver’s growling trumpet making it more syncopated, returning to the F major for the fifth chorus and a superb hot solo from Moyer’s baritone sax (sounding like the funny and astute comedian he is). Moyer’s improvised clarinet obbligato helps end the excellent story.*

## December 10, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d, bells); Irving Kaufman as “Charles Dickson” on Oriole 548 and 553 (v).

- 6330-1, 2—[Just Around The Corner \[vIK\]](#)—Ban 1659; [Dom 3626 \(-2\)](#); [Or 548](#); Re 9963; Apex 8445; Mic 22064; St 10103; Art 2284; Rensie 144; Hermes A-1506; Leo 10103
- 6331-1, 2—[Pretending \[vIK\]](#)—Ban 1681 (-2); Dom 3648; Or 554; Re 9983; Apex 733 (-1); St 23024; Leo 23024
- 6332-1—[Down By The Winegar Woiks](#) [w; vIK; aLT/JS&WP]—[Ban 1658](#); Dom 3631; [Or 553](#); Re 9969; Apex 844; St 10106; [Imp 1573](#); [Oly 129](#); Leo 10106; [Standard \[Std\] 382](#)

Banner 1658, 1659, 1681, Domino 3626, 3631, 3648, Oriole 548, Regal 9963, 9969, 9983, Artiphon 2284, Rensie 144 and Hemes A-1506 as MAJESTIC DANCE ORCHESTRA; Oriole 553 as BALTIMORE SOCIETY ORCHESTRA; 554 as MAJESTIC DANCE ORCHESTRA; [Olympic 129 as DANCE ORCHESTRA](#); Standard 382 as LESTER COYNE’S DANCE ORCHESTRA.

## December 10, 1925



## THE STILLMAN CLUB ORCHESTRA

Stillman (t, a, dir, composer on 9917); Andy Bossen (t); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Ken “Goof” Moyer (cl, ss, as, ts, bs); William “Bill” Perry (p, a); Harry Reser (bj); Joe Green (d). ABDRLF has suggested Red Nichols (cornet) on this session.

- 9915-B—Go Away and Don't Come Back—Gnt 3226; Ch15072; Chg 262
- 9916—Where Were You Then?—Gnt 3233
- 9917-A—Charleston of The Evening—Gnt 3227; Ch 15072

Champion 15072 as JACK O'NEIL'S ORCHESTRA; Challenge 362 as JACK STILLMAN AND HIS GANG.

## December 11, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss); Ken “Goof” Moyer (cl, as, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall (v); Bob Haring (a).

- 9882—[You Flew Away From The Nest](#)—Gnt 3213; [Ch 15054](#)
- 9883-A—[A Little Bungalow \[vAH; aPub/JS\]](#)—[Gnt 3224](#); Ch 15059
- 9884—[Smile A Little Bit \[vAH; aBH/JS\]](#)—Gnt 3213; Ch 15051; Sil 3016; [Aco G-15977](#); Beltona [Bel] 977; Coliseum [Clm] 1878; Guardsman [Gmn] 1894; Duophone [Duo] B-5150

Gennett 3213 and 3224 as THE HAPPY COLLEGIANS; Champion 15051 and 15054 as THE COLLEGE SEVEN; 10509 as HOLLYWOOD NIGHT OWLS; Silvertone 3016 as ORION CLUB ORCHESTRA; Aco G-15977 as ATLANTA DANCE ORCHESTRA; Beltona 977 as PALM BEACH PLAYERS; Coliseum 1878 as MARYLAND DANCE ORCHESTRA; Duophone B-5150 as RAY SINCLAIR'S BAND; Guardsman 1894 as NEW JERSEY DANCE ORCHESTRA.

## December 17, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb).

- 141403-1—[Teach Me To Smile](#) [aPub/JS]—Har 87-H
- [141404-2—Somebody's Eyes](#)—Har 83-H
- [141405-1, 2—The Lonesomest Girl In Town](#)—Har 83-H

## December 17, 1925

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Fields, Arthur Hall (v); Walter Paul (a).

- 9918-A—[Sunny \[vAF\]](#)—[Gnt 3225](#); Ch 15058; Vocalion [Voc] X-9900
- 9919, -A—[Too Many Parties And Too Many Pals \[vAF\]](#)—Gnt 3227; Ch 15060; [Clm 1884](#); Duo B-5152; Gmn 1900; Mto S-1658
- 9920-A—[Who? \[vAH; aWP/JS&WP\]](#)—[Gnt 3226](#); Ch 15059; Voc X-9900

Gennett 3225, 3226 and 3227 as THE HAPPY COLLEGIANS; Champion 15058 as THE COLLEGE SEVEN; 15060 as THE HOLLYWOOD NIGHT OWLS; Coliseum 1884 as MARYLAND DANCE ORCHESTRA; Duophone B-5152 as RAY SINCLAIR'S BAND; Guardsman 1900 as CARNIVAL DANCE BAND; Vocalion X-9900 as RIVERSIDE DANCE BAND. Matrix 9919 is usually played as a waltz, and is labelled as such, however, Stillman arranged this version as a foxtrot.

### **December 24, 1925**

#### **DAVE KAPLAN'S NOVELTY ORCHESTRA**

Dave Kaplan (p, a, dir); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ss, bcl); Ken "Goof" Moyer (cl, as, ts, ss); Harry Reser (bj); Frank Ferera? (steel guitar on 10740); Arthur Hall, John "Johnny" Ryan, Donald Chalmers?, James Doherty? (v); Arthur Lange, Lee Terry (a).

- 10739-C—[Down By The Winegar Woiks](#) [w; vAH, JR, DC?, JD?; aLT/DK]—[Ed 51666](#); Sample record 3
- 10740—[Bamboola](#) [vAH, JR, DC?, JD?] [aAL/DK]—Ed 51666; Sample record 3; [BA 5126](#)

The Edison release sheet for Edison 51666 states "This orchestra ('house orchestra') is intended to take care of descriptive, novelty records, etc. etc. No singers or singing is referred to or any other effects. It is intended to convey the effect of being all one organization. The orchestra will be devoted entirely to novelty effects, with or without singing, so it is thought of best not to refer to the singing." For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

### **c. December 26, 1925**

#### **STILLMAN'S ORIOLES**

Stillman (t, a, dir); Andy Bossen (tp); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Ken "Goof" Moyer (cl, ss, as, ts, bs); William Perry (p, a); Harry Reser (bj); J. Green (d) present.

- 106507—A Country Girl Like You—PA 36371; Per 14552
- 106508—I Found You, I Want You—PA 36368; Per 14549
- 106509—If I Were You—PA 36369; Per 14550
- 106510—What a Bird, What a Girl—PA 36370; Per 14551

### **December 28, 1925**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb).

- 9923-A—Saxofón Humano—Gnt S-3268; Aco G-16118
- 9924-A—Luz Graciela—Gnt S-3723
- 9925-A—Dicen Que Los Que Mueren Nunca Mueren (They Say That Those Who Die Never Return)—Gnt S-3273

Gennett S-3628 as LOS TOREROS MUSICOS [sic]; Aco G-16118 as BOSTON DANCE ORCHESTRA. A note on the Gennett file cards says "Glantz knows Danzon (sic) style well. Gennett 4984 'Habanera Piza [sic]' could be used as a guide to recording. Daniel Castellanos can pick out for you a good Victor or Columbia Danza record. Note tempo carefully."

## January 2, 1926

### NATHAN GLANTZ AND HIS ORCHESTRA as THE ROYAL TROUBADOURS

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall (v).

- 9926-A—[In Your Green Hat \[vAH\]](#)—Gnt 3232; Ch 15063; [Voc X-9848](#); Aco G-15960; Bel 978; Clm 1880; Gmn 1892; Mto S-1646
- 9927-A—[Thanks For The Buggy Ride \[vAH\]](#)—[Gnt 3231](#); Ch 15063; Sil 3098; [Voc X-9799](#); Aco G-15998; Bel 1013; Clm 1910; Sc 768
- 9928-A—[Love Bound \[vAH\]](#)—[Gnt 3231](#); Ch 15064; Aco G-15935; [Bel 956](#); Clm 1877

Champion 15063 (matrix 9926 only) as TED MARSHALL AND HIS ORCHESTRA; 15063 (matrix 9927 only) and 15064 as HILL TOP INN ORCHESTRA; Silvertone 3098 as FENWYCK’S NOVELTY ORCHESTRA; Vocalion X-9848 as RIVERSIDE DANCE BAND; Aco G-15935 and G-15960 as THE ROVING MINSTRELS; Beltona 956 as SOUTHERN STATES DANCE BAND; 978 as SUNNY SOUTH DANCE ORCHESTRA; 1013 as AMERICAN DANCE ORCHESTRA; Coliseum 1877 and 1880 as MARYLAND DANCE ORCHESTRA; 1910 as MAYFIELD DANCE ORCHESTRA; Guardsman 1892 as NEW JERSEY DANCE ORCHESTRA; Meloto S-1646 as SHAFTESBURY DANCE ORCHESTRA; Scala 768 as MAURICE MELODY MAKERS.

*Stillman recorded a similar arrangement of "Love Bound" (matrix 9928 above) on January 7, 1926 that was slightly longer to fit Edison’s longer playing time.*

## January 6, 1926

### NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Harry Raderman? or Vincent Grande? (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall (v); Milton Ager (a).

- 10754-A, B, C—In Your Green Hat [vAH; aMA/JS]—Ed 51674
- 10755-A, B, C—A Little Bungalow [aPub/JS]—Ed 51674

*10754 uses the tune’s stock arrangement by Milton Ager doctored by Stillman. He adds the intro and the first verse played by the ensemble in C major (with the soprano sax section of Glantz and Moyer) linking into the stock arrangement’s first chorus in F major, which includes Oliver’s growling trumpet. Then, the brass section led by Oliver tackles the second chorus and Moyer’s alto staking the hot solo. The modulation from F major to the verse in E flat major is from the stock arrangement, played by the brass answered by the sax section led by Glantz on alto. The second verse, the start of Arthur Hall’s vocal, lands in the third chorus in A flat major, the key the rest of the arrangement will remain in. After Hall’s vocal, the fourth chorus has a hot trombone solo by an unknown player. Glantz and Moyer’s soprano saxes tackle arrive at the stock arrangement’s interlude followed by the fifth chorus featuring Moyer’s clarinet and that Reserphone quacking all around. Oliver leads the ensemble for the final chorus with Moyer’s hot baritone sax solo heard toward the end.*

*10755 was composed by Irving Berlin for the musical play The Cocoanuts, which featured the Marx Brothers. Glantz uses the publisher’s stock arrangement doctored by Stillman. Glantz’s*

*alto leads the first chorus. The second chorus is a trick chorus (proto-call and response) between the brass section and saxes. The third chorus contrasts Moyer's straight baritone sax solo with Stillman's straight-muted trumpet solo and his shaky vibrato. The band keeps the stock arrangement's modulation to B flat major. In the last chorus, it's Oliver's growling trumpet followed by Moyer's clarinet and that quacking Reserphone.*

See JSL's Tennessee Happy Boys [discography](#) for more information.

### **January 7, 1926**

#### **JACK STILLMAN'S ORCHESTRA**

Stillman (t, a, dir); Earle Oliver (t); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Ken "Goof" Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Walter Paul (a).

- 10758-C—[Dreaming of a Castle in the Air \[aWP\]](#)—Ed 51679
- 10759-A—[Love Bound](#)—Ed 51679

*Stillman, Oliver, Moyer, and Reser were on Glantz's recording session as the Tennessee Happy Boys for Edison made the day before but with a different trombonist (see above).*

### **c. January 20, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Frank Bessinger (v); Fred K. Huffer (a).

- 2406-1, 2—[Tie Me To Your Apron Strings Again \[vFB; aFH\]](#)—Pm 20434 (-1); [Pur 11434 \(-1, -2\)](#); Sil 3504 (-1); EBW 4442; Maxsa 1554, 1563 (-1)

Edison Bell Winner 4442 as REGENT ORCHESTRA.

### **January 25, 1926**

#### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Larry Abbott (cl, ss, as, ts); Harry Reser (bj); John Helleberg Jr. (bb); Elizabeth Spencer, Betsy Lane Shepherd, Arthur Hall, N. Joliffe (v); Walter Paul (a).

- 10790-A, B, C—Song of The Flame [vES, BS, AH, NJ]—Ed reject
- 10791-B, C—[Looking for a Boy \[aWP/JS\]](#)—Ed 51687

*Covering new releases in Variety of March 24, 1926, Abel Green said that Ed 51687 had "good dance numbers by staple recording orchestras [referring to both Mike Speciale's "What Did I Tell 'Ya?" and Stillman's track] and that Stillman's "Looking for a Boy" is "a Gershwin number from Tip Toes and also deftly handled by Stillman."*

### **January 27, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken

“Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall (v).

- 10795-A, [C](#)—[Oh! How I’ve Waited For You \[vAH\]](#)—[Ed 51697](#); Sample record 5
- 10796-A, [B](#)—[The Road Of Dreams \[vAH; aPub/JS\]](#)—[Ed 51688](#)

*10795 above is full of nice moments like the fourth chorus with woodblocks and cowbells or the false modulation by the ensemble right before the last chorus featuring Oliver’s growling trumpet plus Moyer’s hot clarinet solo toward the end.*

See JSL’s Tennessee Happy Boys [discography](#) for more information.

## **January 27, 1926**

### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Jack Kaufman (v).

- 9950-A—[What! No Women? \[vJK\]](#)—Gnt 3242; Ch 15067
  - 9951—[He Left Her Behind Before \[vJK\]](#)—Gnt 3242; [Bel 993](#); Clm 1897; Gmn 1907
- Gennett 3242 as THE HAPPY COLLEGIANS; Champion 15067 as THE HOLLYWOOD NIGHT OWLS; Beltona 993 as NEW ORLEANS DANCE ORCHESTRA; Coliseum 1897 as COLISEUM DANCE ORCHESTRA; Guardsman 1907 as SAN FRANCISCO DANCE ORCHESTRA. The vocalists are not identified in the Gennett ledger.

## **January 28, 1926**

### **NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d); John Stephan Zamecnik, Arthur Lange, Ted Eastwood (a). *Orchestra World* of May 1926 reports in a review that “hot chorus on trumpet is undoubtedly by Earle Oliver.”

- [141569](#)-1—[In My Gondola \[aAL/JS/\]](#)—Har 111-H
- [141570](#)-1—[Love Bound \[aJZ/JS\]](#)—Har 122-H
- [141571](#)-2—[Chinky Butterfly \[aTE/JS&WP\]](#)—Har 111-H

## **c. January 28, 1926**

### **STILLMAN’S ORIOLES**

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl,); Ken “Goof” Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green (d, x, bells); Arthur Hall as “Frank Nichols” on matrix 106584 and “James Potter” on the last two titles (v); F. Henri Klickmann (a).

- 106584—[Always \[w; vAH\]](#)—PA 36386, 11027; Pat 1916, 6877; [Per 14567](#); Sal 127
  - 106585—[Waters of Perkiomen \[w; vAH; aFHK\]](#)—PA 36390, 11118; Per 14571; GP 18538, [18568](#)
  - 106586—Take This Rose [w; vAH]—PA85366386; Per 14567
- Pathe Actuelle 11027 and Pathé 1916 as BROADWAY WALTZ ORCHESTRA; Grand Pree 18538 as LENNOX DANCE ORCHESTRA; 18568 as WESTERN SERENADERS, Salabert

127 as ORCHESTRE STILLMAN. See Mike Thomas's [article](#) for more information on the Grand Pree label.

### **January 29, 1926**

#### **KAPLAN'S MELODISTS**

Dave Kaplan (p, a, dir); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Morris "Murray" Kellner a.k.a. "Kel Murray" (vl); Harry Reser (bj); John Helleberg Jr. (bb); Donald Chalmers, N. Joliffe (v).

- [10804-B](#), C—[Carry Me Back To Old Virginny \[w, vDoCha\]](#)—[Ed 51711](#); Sample record 6; BA 5116
- [10805-A](#), B, C—The Old Oaken Bucket [w, vNJ, DoCha]—Ed test

For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

### **c. January 30, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Ken "Goof" Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); Walter Paul (a).

- 2411-1, 2—[Who? \[aWP/JS&Perry\]](#)—Pm 20436 (-1); Pu 11436 (-1); [Sil 3116](#) (-1); [Maxsa 1562](#) (-2); [Eaglephone \[Eglp\] C-5535](#)

Eaglephone C-5535 (pressed in Italy) as HOLLYWOOD DANCE ORCHESTRA. The balance of Eaglephone C-5535 uses Ben Selvin's recording of "Who?" made on December 14 of 1925 for the Plaza group.

*Glantz also used this arrangement on December 17, 1925, for Gennett with Oliver's trumpet replacing the slide whistle in the third chorus and Moyer's tenor replacing the vocal.*

### **c. January 30, 1926**

#### **JACK STILLMAN'S ORIOLE ORCHESTRA**

Stillman (t, a, dir); Andy Bossen (t); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Ken "Goof" Moyer (cl, as, ts, bs, ss); William Perry (p, a); Harry Reser (bj); John Helleberg Jr. (bb); ; Frank Bessinger (v); Arthur Lange (a).

- 2412-2, 3—[Behind The Clouds \[vFB\]](#)—Pm20436; Maxsa 1510? (-3)
- 2413-1—The Roses Brought Me You [vFB] [aPub/JS]—Pm 20437; Pur 11437; EBW 4445, Maxsa 1562
- 2414-1, 2—[Bamboola \[aAL/JS\]](#)—Pm 20437; Pur 11437; EBW 4496; Ka K-994; Maxsa 1559

Edison Bell Winner 4445 and 4496 as REGENT DANCE ORCHESTRA. Matrix 2412 reported as being on Maxsa 1510, but the only copy examined couples matrices 1679 by Harry Reser and 1763 by Harry Raderman. A similar claim is made for matrix 2414 being on Maxsa 1559. No copy has been seen, but the catalog lists titles by Nathan Glantz and William Perry.

### **February 1, 1926**



## THE STILLMAN CLUB ORCHESTRA

Stillman (t, a, dir); Henry "Hot Lips" Levine (t); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Larry Abbott (cl, as, ts, ss, piccolo); Harry Reser (bj); John Helleberg Jr. (bb); Ed Rubsam? (d, glock, chimes); Frank Bessinger (v).

- 9956—[Lantern of Love](#) [vFB]—Gnt 3244; Ch 15068; AcoG-16172; Bel 1184; Gmn 2028; Mto S-1757

- 9957-A—Mysterious Eyes—Gnt 3244, 3275; Bel 1014; Clm 1911

Champion 15068 as SOUTH SHORE MELODY BOYS; Aco G-16172 as CLUB MAURICE ORCHESTRA; Beltona 1014 as SOUTHERN STATES DANCE BAND; 1184 as SUNNY SOUTH DANCE ORCHESTRA; Coliseum 1911 as MAYFIELD DANCE ORCHESTRA; Guardsman 2028 as NEW JERSEY DANCE ORCHESTRA; Meloto S-1757 as THE SERENADERS DANCE ORCHESTRA.

## February 5, 1926

### JACK STILLMAN'S ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Larry Abbott (cl, ss, as, ts); Harry Reser (bj); John Helleberg Jr. (bb); Arthur Hall, Esther Nelson, John Ryan, Nick Latternmer, Donald Chalmers, and James Doherty (v); Louis Katzman (a).

- 10790-F-G-H—[Song of The Flame](#) [vAll of the above]—[Ed 51696](#); BA 1539
- 10816-A-B-C—[Blinky Moon Bay](#) [vAH; aLK]—Ed 51697; BA 5145

## February 8, 1926

### KAPLAN'S MELODISTS

Dave Kaplan (p, a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Lou Raderman (vl); Harry Reser (bj); John Helleberg Jr. (bb); Charles Harrison (v).

- 10822-C—[A Girl In Your Arms](#) [vCH]—[Ed 51696](#)
- 10823-A, B, C—[Always](#) [w]—[Ed 51689](#); Sample record 4; BA 5133

For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

## February 22, 1926

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Red Nichols (cornet) or Henry "Hot Lips" Levine (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); John Helleberg Jr. (bb); Al Bernard (v). Tommy Gott (t) has also been reported present, but no trace of his presence is on this session.

- 9993-A—Tenting Down In Tennessee [vAB]—[Gnt 3256](#); Bel 999; Duo B-5161; Gmn 1906
- 9994-A—Nothing Else To Do [vAB]—Gnt 3256

Gennett 3256 as THE HAPPY COLLEGIANS; Beltona 999 as PALM BEACH PLAYERS; Duophone B-5151 as RAY SINCLAIR'S ORCHESTRA; Guardsman 1906 as SAN FRANCISCO DANCE ORCHESTRA.

## February 23, 1926

## NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS

Glantz (as, ts, ss, cl, bcl, dir); Red Nichols? (cornet); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); John Helleberg Jr. (bb); Charles Hart, Bud Kennedy (v).

- 10845-A, C—[Lantern Of Love \[vCH; aPub/JS\]](#)—[Ed 51703](#)
- 10846-A, C—[Birdie \[vBK\]](#)—[Ed 51703](#)

*Among the highlights on 10845, there’s Kennedy’s vocal refrain with Glantz’s wonderful sappy soprano obbligato in D major after the first verse played by the sax section in low register and the third chorus featuring Moyer’s baritone sax with Reser’s banjo adding extra drive. After the second verse, the band modulates to B flat, leading into the soprano sax duo in the fourth chorus. The Charleston-influenced rhythm present on the last chorus (coupled with some nice cymbal crashes) is another highlight, even more when Ken Moyer’s alto sax steps in with a wonderful improvised solo followed by the band’s wild rideout and Moyer’s clarinet obbligato giving an almost New Orleans-influenced feel before the coda.*

*Highlights on 10846 include the cornet (?) solo; Moyer’s baritone sax solo with Jack Stillman’s straight-muted trumpet obbligato in the fourth chorus, and the last chorus with another cornet solo followed by Glantz’s alto sax tackling the melody and Moyer’s superb clarinet obbligato leading into the ensemble rideout.*

See JSL’s Tennessee Happy Boys [discography](#) for more information.

### February 25, 1926

#### NATHAN GLANTZ AND HIS ORCHESTRA as THE ROYAL TROUBADOURS

Glantz (as, ts, ss, cl, bcl, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Thomas Griselle? (p); John Cali (bj); John Helleberg Jr. (bb); Arthur Fields (v, humming); Arthur Lange, F. Henri Klickmann (a).

- 9995—[Waters of the Perkiomen \[w; vAF; aFHK\]](#)—[Gnt 3257](#); Clm 1895
- 9996—[Lo-Nah \[vAF; aAL\]](#)—[Gnt 3257](#); Aco G-16009; Bel 999; [Clm 1904](#); Gmn 1914 Beltona 999 as PALM BEACH PLAYERS; Coliseum 1895 as MAYFIELD DANCE ORCHESTRA; 1904 as MARYLAND DANCE ORCHESTRA; Guardsman 1914 as NEW JERSEY DANCE ORCHESTRA. The vocal on matrix 9996 consists merely of Arthur Fields singing this title repeatedly. Note that [Fields recorded matrices 9997 to 9998 on the same day](#).

### c. February 26, 1926

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); John Helleberg Jr. (bb); Joe Green or G.H. Green (d, x, marimba); John Stephan Zamecnik (a).

- 106613—[Funny \[w\]](#)—PA 36490, 11118; Per 14571; Pat 1948; [GP 18568](#); Sirena 659a
  - 106615—[Sweet Hawaiian Dreams \[w\]](#)—PA 36402, 11358; [Per 14583](#); GP 18645
  - 106616—[Love Bound \[aJZ/JS\]](#)—PA 36416, 11066; Per 14597; [GP 18533](#)
  - 106617—He Left Her Behind Before—PA 36411, 11082; Per 14592
- Pathé Actuelle 36390, 36402, 36411 and 36416 as MAJESTIC DANCE ORCHESTRA; Grand Pree 18533 and 18568 as WESTERN SERENADERS; 18645 as JACOB RUHLMAN’S

ORCHESTRA; Sirena 659a as GLANZ (sic) AND HIS ORCHESTRA. Note that [matrix 106614 is by Prince Wong](#).

*Matrix 106616 uses the same stock and similar structure as Glantz's Harmony recording on January 28, 1926.*

### **March 2, 1926**

#### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Earle Oliver (t); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); John Helleberg Jr. (bb); James Doherty, Bud Kennedy (v); Arthur Lange (a).

- 10859-C—[Only A Broken String of Pearls \[w; vJD\]](#)—[Ed 51710](#)
- 10860-A, C—[Wait Till Tomorrow Night \[vBK; aAL/JS\]](#)—[Ed 51710](#)

*Earle Oliver plays both lead and solos on the session above.*

### **March 4, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); John Helleberg Jr. (bb); Ed Rubsam (d, bells); Arthur Fields, Jack Kaufman as “Brown Derby Joe” (v); J. Kenn Sisson (a).

- GE-23-A—[Birdie \[vJK\]](#)—[Gnt 3264](#)
- GE-24-A—[\(I Don't Believe It, But\) Say It Again \[vAF; aJKS/JS\]](#)—[Gnt 3264](#); Ch 15075; Chg 148; Aco G-16011; Bel 1005; [Cln 1909](#); Gmn 1968; [Mto S-1678](#)
- GE-25—[Oh! Oh! Oh! What A Night \[vAF\]](#)—[Gnt 3265](#); Buddy 8007; Ch 15075

Gennett 3264 (matrix GE-23) as HOLLYWOOD PLAYERS; 3264 (matrix GE-24) and Aco G-16011 as THE HAPPY COLLEGIANS; Buddy 8007 as GULF COAST JAZZERS; Challenge 148 as TWIN CITIES DANCE ORCHESTRA; Champion 15075 (matrix GE-24) as THE HOLLYWOOD NIGHT OWLS and matrix GE-25 as JOHNNIE'S RADIO DANCE BOYS; Beltona 1005 as PALM BEACH PLAYERS; Coliseum 1909 as MARYLAND DANCE ORCHESTRA; Guardsman 1968 as CABARET DANCE ORCHESTRA; Meloto S-1678 as THE SHAFTESBURY DANCE ORCHESTRA.

The recording expenses for this session are shown in the files as \$100 per side for the orchestra, with Jack Kaufman being paid 50\$ and Arthur Fields \$100.

### **March 5, 1926**

#### **KAPLAN'S MELODISTS**

Dave Kaplan (p, a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ss); John Cali (bj); James Doherty (v).

- 10868-A, C—[The Old Oaken Bucket \[w; vJD\]](#)—[Ed 51711](#); BA 5155
- 10869-A, B, C—[When You And I Were Young Maggie \[w; vJD\]](#)—[Ed 51787](#)

For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

### **March 11, 1926**

## DAVE KAPLAN'S NOVELTY ORCHESTRA

Dave Kaplan (p, a, dir); Earle Oliver (t - lead and hot solos); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl); Ken "Goof" Moyer (ts); Harry Reser (bj, g, uke); Donald Chalmers, John Ryan, James Doherty, Harry Jockin (v); Frank Skinner, Arthur Lange (a).

- 10965-A, B, C—[Oh! You Lulu Belle](#) [vAll of the above; aAL/DK]—[Ed 51713](#)
- 10966-A, B, C—[Tamiami Trail](#) [vAll of the above; aFS/DK]—[Ed 51713](#); Sample record 6; [BA 5157](#)

For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

### c. March 11, 1926

#### STILLMAN'S ORIOLES

Stillman (t, a, dir, composer on 106707 and 106709); Earle Oliver (t); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Ken "Goof" Moyer (cl, ss, as, ts, bs); Harry Reser (bj). Oliver's growling trumpet is heard in the ensemble and hot solo.

- 106707—[Rainy Day](#)—PA 36410; Per 14591
- 106708—Along the Lane in Spain—PA 36412; Per 14593
- 106709—Come On and Do Your Red Hot Business—[PA 36465](#); Per 14646
- 106710—I'm Blue 'Cause of You—PA 36448, 11217; Per 14629

### March 16, 1926

#### NATHAN GLANTZ AND HIS ORCHESTRA as MURRAY'S GREEN GABLES ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Thomas Griselle? (p); Harry Reser (bj); Arthur Hall (v); Walter Paul, Arthur Lange (a).

- GEX-34-A—[A Cup Of Coffee, A Sandwich And You](#) [vAH; [WP/JS](#)]—Gnt 3281; Ch 15078; Buddy 8008
- GEX-35—[\(Let's Grow Old\) Together](#) [vAH]—[Gnt 3283](#); Ch 15081; Aco G-16012; Bel 1013; Clm 1903; Gmn 1925
- GEX-36—[Oh You Lulu Belle](#) [vAH] [[aAL/JS](#)]—Gnt 3278; Ch 15080; Aco G-15998; Bel 1012; [Clm 1904](#); Gmn 1925

Note that ABDRF misreports Stillman as Jack Weisman in the Murray's Green Gables Orchestra chapter, which are actually records by Glantz.

Champion 15078, 15080 and 15081 as HILL TOP INN ORCHESTRA; Buddy 8008 as WALLY SPENCER'S GEORGIANS; Beltona 1012 and 1013 as PALM BEACH PLAYERS; Coliseum 1903 and 1904 as MARYLAND DANCE ORCHESTRA; Guardsman 1925 as NEW JERSEY ORCHESTRA.

### March 17, 1926

#### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Frank Siegrist? or ?Benny Bloom? (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Irving Kaufman (v); Fred K. Huffer, Frank Skinner (a).

- 141806-2, 3—[When The Golden Rod Is Blooming](#) [vIK]—[Har 148-H](#); Sil 3264

- 141807-2, 3—[Nothing Else To Do](#) [vIK] [aFH/JS]—[Har 148-H](#) (-2, -3); Sil 3264
  - 141808-1, 3—Horses [vIK; aFS/JS]—[Har 144-H](#) (-3); Sil 3265; Re G-8651 (-1)
- Regal G-8651 as CORONA DANCE ORCHESTRA. Take 3 of matrix 141808 was the first choice for issue.

### March 17, 1926

LIEUT. MATT'S ORCHESTRA

Lawrence "Lieutenant Matt" Mansfield (dir); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, bs, ss); Harry Reser (bj). The presence of Stillman, Hannaford, Moyer, and Reser is presumed based on their presence on Stillman's remakes of "Burgundy" and "For Heaven's Sake" as well as Lieutenant Matt's Gennett recording of "Burgundy."

- [10882-A, B, C—Burgundy—Ed test](#)
- [10883-A, B, C—For Heaven's Sake—Ed test](#)

Tests of the rejected takes of this session are available at the TENHP but not available for online listening.

### March 18, 1926

NATHAN GLANTZ AND HIS ORCHESTRA as THE ROYAL TROUBADOURS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); The Tremaine Brothers (v).

- X-40—(I'm In Love With You) That's Why [vTreBro]—Gnt 3281; Ch 15081
- X-41—Lingering Lips [vTreBro]—Gnt 3278; Ch 15079; Aco G-16082; Bel 1061; Clm 1929; Gmn 1957; Mto S-1710
- X-42-A—Georgianna—Gnt 3287; Mto S-1710

Champion 15079 as WALLY SPENCER'S HOOSIERS; Beltona 1061 as PALM BEACH PLAYERS; Coliseum 1929 as MARYLAND DANCE ORCHESTRA; Guardsman 1957 as NEW JERSEY DANCE ORCHESTRA; Meloto S-1710 as SHAFTESBURY DANCE ORCHESTRA.

### March 22, 1926

NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS

Glantz (as, ss, cl, dir); Frank Siegrist? or Benny Bloom? (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Arthur Lange (a).

- [10889-A, C—Goodnight \(I'll See You In The Morning\)](#) [aAL/JS]—Ed 51723
- [10890-A, B—Sally's Not the Same Old Sally](#) [Pub/JS]—[Ed 51772](#)

*In 10889, Stillman's shaky trumpet is audible in the first chorus and in the obbligato behind Hannaford's trombone in the second chorus. After the stock arrangement's modulation to A flat, there's a wah-wah muted trumpet solo over a woodblock backbeat that is possibly played by Benny Bloom or Frank Siegrist. It's Moyer's hot, clownish baritone sax in the fifth chorus and his clarinet at the end. The coda quotes "Goodnight, Ladies"*

*10890's third chorus is a trick chorus between the brass and the saxes followed by Hannaford's trombone solo (still in the mold of the rag-a-jazz style with prominent glissandos he played with Joseph Samuels). The fourth chorus has Moyer's straight*

*baritone sax followed by Glantz's sappy alto. After the stock arrangement's modulation to C major, the hot trumpet solo with wah-wah mute, possibly played by Benny Bloom or Frank Siegrist, is followed by Moyer's hot clarinet solo before the ensemble reprise closing the side.*

### **March 25, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as THE ROYAL TROUBADOURS**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Frank Siegrist? or Benny Bloom? (t); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Arthur Fields, The Two Jounards i.e., Arthur Fields and "Tommy Ryan" who may be Johnny Ryan (v).

- X-51—Moonlight And Roses Blues [v2J]—Gnt 3287; Ch 15089
- X-52-A—[What Happened To Rose \(Might Happen To You\)](#) [vAF]—Gnt 3285; Ch 15088
- X-53-B—Here Comes Emaline—Ch 15089

Gennett 3285 as TENNESSEE TEN; Champion 15088 and matrix X-51 on 15089 as WALLY SPENCER'S HOOSIERS; 15089 (matrix X-53) as JACK'S FAST-STEPPIN' BELL-HOPS. Matrix X-53 was not issued on Gennett, the ledger sheet has noted "use on Champion only". Glantz later remade "Here Comes Emaline" as the Portland Rosebuds (matrix X-95) and issued on Gennett 3296. See Glantz's Gennett April 21, 1926 session for more info.

### **March 29, 1926**

#### **JACK STILLMAN'S ORCHESTRA**

Stillman (t, a, dir); Unknown (t); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Ken "Goof" Moyer (cl, ss, as, ts, bs); Harry Reser (bj); Hugo Frey (a). Stan Hester, Steve Hester, and Woody Backensto report that Red Nichols (cornet) may be present perhaps based on the hot solo on the first title. Henry "Hot Lips" Levine is another possibility.

- [10897-A](#), C—[Burgundy](#) [aPub/JS]—Ed 51726
- [10898-A](#), C—[For Heaven's Sake](#) [aHF/JS]—Ed 51725

### **March 31, 1926**

#### **LIEUTENANT MATT AND HIS RHAPSODISTS**

Lawrence "Lieutenant Matt" Mansfield (dir); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, bs, ss); Harry Reser (bj); John Seymour (v).

- X-59—[Burgundy](#) [vJS; aPub/JS]—Gnt 3295; Ch 15092; Aco G-16034; [Clm 1953](#); Gmn 1926
- X-60-B—Moonlight In Mandalay [vJS]—Gnt 3295

X-59 uses the same stock arrangement doctored and played by Stillman for his Edison recording on March 29, 1926 and presumably on Lt. Matt's rejected Edison session of March 17, 1926. Champion 15092 as JOHNNIE'S RADIO ORCHESTRA; Coliseum 1953 as MARYLAND DANCE ORCHESTRA; Guardsman 1926 as NEW JERSEY DANCE ORCHESTRA. The Gennett Ledger shows the issue of matrix X-60 against the plain take, but a note shows take B as the first choice and the plain take as the second choice.

### **c. April 1, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**



Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Vernon Dalhart (v).

- 2483-2—The Prisoner’s Song [w; vVD]—Pm 20440; Pur 11440; Maxsa 1564
- 2484-2—Always [w]—Pm 20441; Pur 11441
- 2485-1—A Night Of Love [w; vVD]—Pm 20440; Pur 11440

Paramount 20440 and 20441 as PARAMOUNT DANCE ORCHESTRA; Puritan 11440 and 11441 as PURITAN DANCE ORCHESTRA; Maxsa 1564 as MAXSA’S NEW YORK ORCHESTRA.

### **c. April 2, 1926**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj, md); Joe Green and/or G.H. Green (d, x, bells); Arthur Fields (v).

- 106764—[Neapolitan Nights \[w; vAF\]](#)—PA 36442, 11268; [Per 14623](#); Spt 36442; [GP 18649](#)
- 106765—[Ting-A-Ling \(The Waltz Of The Bells\) \[w; vAF\]](#)—PA 36442; [Per 14623](#); Spt 36442; Pat X-6046
- 106766—[’Neath The Blue Italian Skies \[w; vAF\]](#)—PA 36484, 11268; Per 14665; [GP 18469](#)

Pathé Actuelle 36442, 36484 and Supertone 36442 as MAJESTIC DANCE ORCHESTRA; Grand Pree 18649 as JACOB RUHLMAN’S ORCHESTRA.

### **c. April 3, 1926**

NATHAN GLANTZ ORCHESTRA as PARAMOUNT DANCE ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); G.H. Green (d).

- 2499-2—[Mike](#)—Pm 20442; Pur 11442; Bwy 1000; GG/Rx 1333

Broadway 1000 as BROADWAY DANCE ORCHESTRA; Grey Gull/Radiex 1333 as BROADWAY MELODY MAKERS; Puritan 11442 as PURITAN DANCE ORCHESTRA. Note that intervening matrices are either untraced or by Rufus K. Stanley. ABDRF did not identify this session.

### **c. April 5, 1926**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Red Nichols? (cornet) or Chelsea Quealey? or Henry “Hot Lips” Levine (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Frank Bessinger (v); Arthur Lange (a).

- 2502-2, 3—[In My Gondola \[vFB; aAL/JS\]](#)—Pm 20442 (-2); Pur 11442 (-2); [Bwy 1000](#) (-2); [GG 1344](#) (-2); Maxsa 1564 (-3); Kalliope [Ka] K-933 (-3); Usiba 1028

Grey Gull 1344 as INTERNATIONAL DANCE ORCHESTRA; Usiba 1028 as LONDYNSKIEJ PICCADILLI JAZZ.

### **April 8, 1926**

NATHAN GLANTZ AND HIS ORCHESTRA as MURRAY’S GREEN GABLES ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as,

ts, bs, ss); Harry Reser (bj); Joe Green or G.H. Green (x); Arthur Fields (v); William Conrad Polla (a).

- GEX-67-A—[Lonesome And Sorry](#) [vAF; aWP/JS]—Gnt 3299; Ch 15091; Chg 142; Aco G-16080; Bel 1060; Clm 1928; Gmn 1953; Sc 789
- GEX-68—[Talking To The Moon](#) [vAF]—[Gnt 3297](#); Buddy 8046; Ch 15090; Chg 143; Voc X-9846
- GEX-69—[Lingering](#) [w]—[Gnt 3297](#); [Ch 15093](#)

Matrix GEX-69 on Gennett 3297 as THE PORTLAND ROSEBUDS; Champion 15090 and 15091 as HILL TOP INN ORCHESTRA; 15093 as DICK BEESON AND HIS ORCHESTRA; Buddy 8046 as AL MORRIS AND HIS ORCHESTRA; Beltona 1060 as PALM BEACH PLAYERS; Coliseum 1928 as MARYLAND DANCE ORCHESTRA; Guardsman 1953 as both GUARDSMAN DANCE BAND and CARNIVAL DANCE BAND; Scala 789 as PAUL ALLEN'S ORCHESTRA; Vocalion X-9846 as RIVERSIDE DANCE BAND.

### c. April 9, 1926

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Harry Reser (bj).

- 2504-1—[Georgianna](#)—Pm 20446; Pur 11446; Bwy 1004; EBW 4470; Usiba 295 Edison Bell Winner 4470 as PAVILION PLAYERS; Usiba 295 as LONDON PICCADILLY-JAZZ. The Paramount discography list this side both with matrix 2504 (issued on Paramount, Puritan, Broadway, Edison Bell Winner, and Usiba) and with matrix 2512 (issued on Puritan and Broadway).

### c. April 9, 1926

Glantz (as, ts, ss, cl, bcl, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, ss, bs); Harry Reser (bj); Arthur Lange, Paul F. Van Loan (a).

- 1906—[Everything's Gonna Be All Right](#) [aPVL/JS]—GG 1334
  - 3856-A—[Behind The Clouds](#) [aAL/JS]-Dandy 5160; GG 1343
- Dandy 5160 as WOODWAY DANCE ORCHESTRA; Grey Gull 1334 as BIG CITY SIX; 1343 as METROPOLITAN DANCE ORCHESTRA.

Note that ABDRLF lists matrix 1906 under the Grey Gull Studio Band and 3856 under Fred Hall, but 1906 might be an Emerson control number used in Grey Gull client issues (see Emerson discography) before Grey Gull opened its own studios in April 1926

### c. April 10, 1926

#### JACK STILLMAN'S ORIOLE ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Harry Jockin (v).

- 2506-1, 2—Say It Again [vHJ]—Pm 20443 (-1); Bwy 1001 (-2); Pur 11443
- 2507-1—Oh, You Lulu Belle [vHJ]—Pm 20446; Bwy 1004; Pur 11446; EBW 4448
- 2508-1, 2—Lingering Lips [vHJ]—Pm 20443 (-1); Bwy 1001; Pur 11443 (-2); EBW 4471

Edison Bell Winner 4448 as DIPLOMAT NOVELTY ORCHESTRA; 4471 as PAVILION PLAYERS.

**April 13, 1926**

**JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Lou Raderman or Morris “Murray” Kellner a.k.a. “Kel Murray” (vl); Harry Reser (bj); Ed Rubsam (d, bells); Arthur Fields (v).

- 10922-A—[Somebody’s Lonely](#) [vAF]—[Ed 51734](#)
- 10923-A, B, C—[Roses](#) [vAF]—[Ed 57134](#); Sample record no. 7; BA 5161

Edison 51734 was reviewed in *Variety*, which referred to Stillman’s orchestra as “the Edison House Orchestra.”

**April 19, 1926**

**NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (as, ts, ss, cl, bcl, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Fred Hall (p); Albert “Al” Russo (bj); Al Morse (bb); Joseph Mayo (d); Irving Kaufman (v); J. Kenn Sisson, Frank Skinner (a). Note the presence of Fred Hall and his band’s rhythm section.

- 141980-1, 3—[Reaching For The Moon](#) [aFS/JS]—Har 191-H; Re G-8659 (-3)
- 141981-1—[Blue Bonnet - You Make Me Feel Blue](#) [vIK; aJKS/JS]—[Har 184-H](#)
- 141982-2, 3—[Am I Wasting My Time On You?](#) [vIK; aFS/JS]—[Har 184-H](#)

Regal G-8659 as CORONA DANCE ORCHESTRA. Take -1 of matrix 141980 was the first choice for issue. The files also note that only two takes were recorded of 141981, and take 2 was damaged in processing.

**April 20, 1926**

**NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS**

Glantz (as, ss, dir); Mike Mosiello (t); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs); Harry Reser (bj); Ed Rubsam (d, bells); Arthur Fields (v); Fred K. Huffer (a).

- 10932-A, C—[Tie Me To Your Apron Strings Again](#) [vAF; aFH/JS]—Ed 51736; [BA 5165](#)
- 10933-A, B, C—[That Certain Feeling](#) [vAF; aPub/JS]—[Ed 51736](#); Sample record 7; [BA 5162](#); Saydisc CD-SDL-334 (CD)

*10932 uses the tune’s stock arrangement from Fred K. Huffer rearranged by Stillman. Note the intro quoting Grieg’s “Morning Mood” from Peer Gynt. The third chorus is a superb stop-time banjo solo from Reser’s banjo with Moyer’s baritone sax taking the hot solo. The stock arrangement’s intro is repurposed as an interlude for the second verse, which is played by Mike Mosiello’s trumpet with wah-wah mute. After the modulation to G major, Hannaford’s trombone is answered by Glantz’s sappy alto sax taking an improvised solo. The modulation to B flat major is followed by the last chorus and Moyer’s clarinet taking a superb hot solo followed by the ensemble with Mosiello audible and the stock arrangement’s ending.*

*10933 was written by George and Ira Gershwin for their musical Tip-Toes and uses the publisher’s stock arrangement rearranged by Stillman for Glantz’s band with surprisingly funny results. The stock arrangement’s interlude is used as modulation to B*

*flat. In the fourth chorus, Mosiello's hot trumpet solo on open horn sounds like he's trying to imitate Red Nichols. In the fifth and last chorus, Stillman expands the tune's opening two bars into four bars showcasing Hannaford's trombone plus Moyer's hot clarinet. The Charleston-influenced coda ends with a cymbal crash. Don't forget that glockenspiel!*

See JSL's Tennessee Happy Boys [discography](#) for more information.

#### **April 20, 1926**

##### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Lou Raderman or Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); Harry Reser (bj); Rubsam (d). Charles Harrison (v).

- 10934—Valencia [6/8 one step; vCH]—Ed 51738; Sample record no. 7; BA 15161
- 10935—Lulu Belle—Ed 51738

#### **April 21, 1926**

##### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Henry "Hot Lips" Levine? (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Thomas Griselle? (p); Harry Reser (bj); Arthur Fields, Bud Taylor as "Jack Brown" on some issues (v); Paul F. Van Loan, Frank Skinner (a).

- GE-92-A—[What Good Is "Good Morning"? \(There's More Good In Goodnight\)](#) [vAF; aFS/JS]—Gnt 3310; [Ch 15094](#); Buddy 8052; [Voc X-9835](#); Gmn 1961; Clm 1918; Mto S-1679
- GE-93—[Everything's Gonna Be All Right](#) [vBT; aPVL/JS]—Gnt 3300; Ch 15092
- GE-94—[Bye-Bye, Blackbird](#) [vBT]—Gnt 3314; Buddy 8046; [Ch 15091](#); [Voc X-9847](#), [X-9873](#); [Camden \[Cmdn\] 3789](#)
- GE-94-A—Bye-Bye, Blackbird [vBT]—Chg 354
- GE-95—Here Comes Emaline [vBT]—Gnt 3286; Voc X-9846

Gennett 3286 as TENNESSEE TEN; 3300 and 3310 as THE HAPPY COLLEGIANS; 3314 as THE PORTLAND ROSEBUDS; Champion 15091 as DICK BEESON AND HIS ORCHESTRA; 15092 and 15094 as HOLLYWOOD NIGHT OWLS; Vocalion X-9835, X-9846, X-9847 and X-9873 as RIVERSIDE DANCE BAND; Guardsman 1961 as CARNIVAL DANCE ORCHESTRA; Coliseum 1918 as MAYFIELD DANCE ORCHESTRA; Camden 3789 [Australian paste-over of Vocalion X-9873] as OCEANIC BAND. The file cards show the vocalist as Bud Taylor on matrices GE-93 and GE-94 and as Jack Brown on GE-95. Matrix GE-95 is a remake of matrix X-53 from Glantz's March 25 of 1926 session (see above).

#### **c. April 24, 1926**

##### **STILLMAN'S ORIOLES**

Stillman (t, a, dir); Mike Mosiello (t); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Ken "Goof" Moyer (cl, ss, as, ts, bs); Fred Hall (p); Harry Reser (bj); Al Morse (bb); Joseph Mayo(d); Ernest Hare (v); J. Kenn Sisson (a).

- 106384—Tonight's My Night With Baby [vEH]—PA 36443, 11191; Pat X-6076; Per 14624; Sal 331; Sirena 4834

- 106385—Who'd Be Blue? [vEH; aPub/Stillman]—PA 36456, 11191; Per 14637; Gra 9230; GP 18610
- 106386—Talking to the Moon—PA 36440, 11217; Pat 1970; Per 14621; Gra 9239
- 106387—[Blue Bonnet \(You Make Me Feel Blue\)](#) [vEH; aJKS/JS]—PA 36441; [Per 14622](#); Sirena 4894

Grafton 9230 and 9239 as WINDSOR ORCHESTRA; Grand Pree 18610 as LENNOX DANCE ORCHESTRA; Sirena 4894 as SAM LANIN ORKIESTRA TANECZNA (CHICAGO); 4834 as MIKE SPECIALE ORKIESTRA TANECZNA (PHILADELPHIA).

*With the exception of Reser, the above session used the rhythm section from Fred Hall's orchestra. Mosiello takes an open horn trumpet solo in the third chorus with Moyer's baritone sax in the bridge accompanied by Glantz's clarinet on matrix 106385. Mosiello also solos with wah wah mute on "Blue Bonnet, You Make Me Feel Blue" and open horn on "Who'd Be Blue?" Brass and reeds on this session are also present on Glantz's session as the Manhattan Dance Makers on April 19, 1926 with Mike Mosiello soloing on "Blue Bonnet, You Make Me Feel Blue," "Reaching For The Moon," and "Am I Wasting My Time On You?" Also, note that Bert Firman [uses](#) the same stock arrangement for "Who'd Be Blue?"*

### c. April 1926

JACK STILLMAN'S ORIOLES as MOONLIGHT SERENADERS

Stillman (t, a, dir, composer); Ephriam Hannaford (tb); Nathan Glantz (cl, bcl, ss, as, ts); Ken "Goof" Moyer (cl, ss, as, ts, bs); Harry Reser (bj).

- ["Hot Stuff"](#) [a.k.a. "Cooler Hot," a.k.a. "Mr. Cooler Hot"]—Emerson 3131; Bell 383

Regarding this title, see Pathe Actuelle matrix 106210 above. Note that ABDRE lists this under Fred Hall but this is actually Stillman's band.

### May 1, 1926

JACK STILLMAN AND HIS ORCHESTRA as BELVEDERE INN ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, bcl, as, bs, ss); Bert Reynolds (cl, ts, ss); Harry Reser (bj); Jack Kaufman (v); Frank Skinner, J. Kenn Sisson (a).

- X-104-A—[Hello, Aloha! How Are You?](#) [vJK] [aFS/JS]—Gnt 3310; Discos Gnt 20269; Ch 15111; [Voc X-9835](#); Aco G-16058; Bel 1063; Clm 1930; EBW 4503; Gmn 1934; Mto S-1686
- X-105-A—[Blue Bonnet, You Make Me Feel Blue](#) [vJK; aJKS/JS]—Gnt 3309; Ch 15116; Aco G-16059; Bel 1049
- X-106-A—Tonight's My Night With Baby—[Gnt 3309](#); Ch 15108

Gennett 3309 (matrix X-106) as SARATOGA RED BIRDS; Champion 15108 as JIMMY LANE'S JAZZ KINGS; 15111 and 15116 as TED MARSHALL AND HIS ORCHESTRA; Vocalion X-9835 as RIVERSIDE DANCE BAND; Meloto S-1686 as SERENADERS DANCE ORCHESTRA; Beltona 1049 as PALM BEACH PLAYERS; 1063 as SOUTHERN STATES DANCE BAND; Aco G-16058 and G-16059 as BELVEDERE DANCE ORCHESTRA; Coliseum 1930 as MARYLAND DANCE ORCHESTRA; Guardsman 1934 as SAN FRANCISCO DANCE ORCHESTRA; Edison Bell Winner 4503 as REGENT DANCE ORCHESTRA. Discos Gennett 20269 is shown in the [Gennett] ledger against the 1st (plain) take, but it is believed that it uses -A in common with the other issues. (Sometimes issues were noted on the card in this manner when the correct space was filled with other issues.) This has

been reported both as a Nathan Glantz and a Harry Reser session and the Gennet file card for X-106 shows the band as The Saratoga Red Birds.

### **c. May 6, 1926**

#### **LIEUTENANT MATT AND HIS ORCHESTRA**

Lawrence “Lieutenant Matt” Mansfield (dir); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, bs, ss); William Perry (p, a); Harry Reser (bj); Arthur Hall (v); Arthur Lange (a).

- 106848—[My Darling](#) [vAH; aPub/JS]—PA 36455, 11205; Per 14636
- 106849—[The Pump Song](#) [vAH; aAL/JS]—PA 36446, 11163; [Per 14627](#); [GP 18590](#); Sirena 722a; Sal 399
- 106850—[Hoodle Dee Doo Dee Doo](#) [vAH; aPub/JS]—PA 36468, 11163; Per 14649; [GP 18590](#); Pat 6752

Grand Pree 18590 as BARNEY’S DANCE ORCHESTRA; Sirena 722a as ORKIESTRA TANECZNA DRYYGENT MAX TERR. Pathé 6752 is a Chinese issue.

*Stillman uses the same doctored stock arrangement of "My Darling" (matrix 106848 above) on the Edison recording made 12 days after his session with Lieutenant Matt.*

### **May 7, 1926**

#### **KAPLAN’S MELODISTS**

Dave Kaplan (p, a); Earle Oliver (t); Stillman (t, a); Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj).

- [10965-A, B, C—Raquel Meller Fox Trot \(Intro. "My Toreador" \["El Relicario"\], "Who'll Buy My Violets?" \["La Violetera"\], "Poor Scentless Flow'r" \["Flor Del Mal"\] & "At The Dance" \["La Montería"\]\)](#)—Ed 51754
- [10966-A, C—Just A Little Dance](#)—Ed 51574

For more information about Dave Kaplan’s recordings for Edison, see Javier Soria Laso’s [discography](#).

### **May 10, 1926**

#### **JACK STILLMAN'S ORCHESTRA**

Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Lou Raderman (vl); Harry Reser (bj); James Doherty (v)

- [10968-B, C—At Peace With The World \[w; vJD\]](#)—[Ed 51756](#), Sample record no 8; [BA 5177](#)
- [10969-A, C—In the Middle of The Night \[w\]](#)—[Ed 51756](#)

*Reviewing Ed 51756, [Music Lovers Phonograph Monthly](#) said, “both very tuneful, good rhythm, [‘At Peace With the World’] with well-sung refrain.”*

### **May 18, 1926**

Bud Kennedy (v).

- 10987-A—[My Darling \[vBK\]](#) [aPub/JS]—[Ed51760](#)
- 10988-B—[Valentine](#) [aPub/JS]—Ed 51768



*Reviewing "My Darling" above, [Music Lovers Phonograph Monthly](#) said, "instrumental parts good."*

### **June 2, 1926**

NATHAN GLANTZ AND HIS ORCHESTRA as THE ROYAL TROUBADOURS

Glantz (as, ts, ss, cl, bcl); Stillman (t, a); Ephriam Hannaford (tb); Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); Harry Reser (bj); Arthur Hall (v).

- X-162-A—Adorable [vAH]—Gnt 3341; Ch 15116; Aco G-16080; Bel 1061; Clm 1929; Gmn 1957; Mto S-1709
- X-163—[When The Red, Red, Robin Comes Bob, Bob, Bobbin' Along](#) [vAH]—Gnt 3340; Aco G-16081; Bel 1060; Clm 1928; Gmn 1953; Mto S-1697; Sc 789
- X-164—Unexpected Papa—Gnt 3341

Champion 15116 as WALLY SPENCER'S HOOSIERS; Beltona 1060 and 1061 as PALM BEACH PLAYERS; Coliseum 1928 and 1929 as MARYLAND DANCE ORCHESTRA; Meloto S-1697 and S-1709 as MASCOTS DANCE BAND; Scala 789 as PAUL ALLEN'S ORCHESTRA.

### **c. June 3, 1926**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); Harry Reser (bj).

- 2563-3—Mujer (Woman)—Pm 6047
- 2564-1, 2, 3—[Valencia \[6/8 one step\]](#)—Pm 20459, 6047; Pur 11459; Bwy 1017; EBW 4083, 4377

Paramount 6047 as NATHAN GLANTZ Y SU ORQUESTA. Edison Bell Winner 4083 as PAVILION PLAYERS; 4377 as DIPLOMAT NOVELTY ORCHESTRA. Paramount 6047 was pressed for the Spanish-speaking market.

### **June 16, 1926**

NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Arthur Fields (v); Frank Skinner (a).

- 142302-1, 2—[Hello Baby \[vAF\]](#)—Har 210-H
- 142303-1, 2—[Hoodle-Dee-Doo-Dee-Doo-Doo \[vAF\]](#) [aPub/JS]—Har 204-H
- 142304-2, 3—[Here I Am \[aFS/JS\]](#)—Har 204-H

### **June 17, 1926**

NATHAN GLANTZ AND HIS ORCHESTRA as TENNESSEE HAPPY BOYS

Glantz (as, ss, cl, dir); Henry "Hot Lips" Levine? (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Frank Skinner (a); Arthur Hall (v).

- [11048-A, B, C—Here I Am \[aFS/JS\]—Ed 51784](#)
- [11049-A, C—Katinka \[vAH&chorus\] \[aFS/JS\]—Ed 51784](#)

*Both tunes use Skinner's stock arrangement doctored by Stillman.*

*11048 is identical in structure to Glantz's Harmony recording as Manhattan Dance Makers but extended. Moyer takes the hot alto sax solo in the second chorus, which leads into the stock arrangement's modulation to F major. In the third chorus, the unknown trumpeter (maybe Hot Lips Levine?) takes a Red Nichols-influenced trumpet break followed by Stillman's straight-muted trumpet in octave unison. The clarinet duo of Moyer and Glantz answer the brass. Moyer handles the hot clarinet solo in the fourth chorus and the hot baritone sax in the fifth followed by Glantz' sappy soprano sax. The ensemble then takes the tune's last 16 bars with Moyer's clarinet obbligato jumping like a frog on a pond.*

*On 11049, dig that quote of Fred Fisher's "Sonya" in the intro! We also hear sleigh bells alongside the sax section of Glantz and Moyer on alto and tenor in the first chorus. Then it's an interlude with castanets bringing a Spanish feel. The vocal chorus includes bells and a unison vocal ensemble. The band follows the stock arrangement's modulation and third chorus in C minor, with Hannaford's trombone solo over Stillman's trumpet countermelody. A modulation to F minor quotes "Song of The Volga Boatmen." After the second verse, the fourth chorus switches between the brass section with a Charleston beat followed by Glantz and Moyer's soprano saxes and Stillman's shaky trumpet hot solo. Then it's Moyer's hot baritone sax solo and the ensemble finishing the chorus under Glantz's soprano sax trill leading into the coda, which quotes the boatmen again now coupled with chimes and a gong. This is a great finish to a string of sessions by Glantz's band as the Tennessee Happy Boys.*

See JSL's Tennessee Happy Boys [discography](#) for more information.

### **c. June 18, 1926**

#### **JACK STILLMAN'S ORIOLE ORCHESTRA**

Stillman (t, a, dir); Henry "Hot Lips" Levine? (t) or Red Nichols? (cornet); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Lou Raderman (vl); Harry Reser (bj); Arthur Hall (v).

- 2568-1, 2, 3—Blue Bonnet (You Make Me Feel Blue) [vAH]—Pm 20455 (-1-3); Bwy 1013 (-3); Pur 11455 (-3); Spt 1370 (-2); EBW 4579; Ka K-909; Maxsa 1570

Supertone 1370 as ORIGINAL DIXIE RAG PICKERS; Edison Bell Winner 4579 as PAVILION PLAYERS.

### **c. June 18, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Henry "Hot Lips" Levine? (t) or Red Nichols? (cornet); Ephriam Hannaford (tb); Lou Raderman (vl); Harry Reser (bj); Arthur Hall (v); Hilding Anderson (a).

- 2569-1, 2—[No Foolin'](#) [vAH] [[aHA/JS](#)]—Pm 20459 (-1, -2)

Pur 11459 (-1, -2); Bwy 1017 (-2); EBW 4472; Maxsa 1571; Usiba 1025  
Edison Bell Winner 4472 as REGENT DANCE ORCHESTRA; Usiba 1025 as LONDYNSKIEJ  
PICCADILLI JAZZ.

### **June 23, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); The Radio Franks i.e. Frank Wright and Frank Bessinger, Bert Lewis (v); Frank Skinner, Ted Eastwood, J. Kenn Sisson (a).

- GE-192-A—How Many Times? [vRFs; aJKS/JS]—Gnt 3344; Ch 15119
- GE-193—[Where’d You Get Those Eyes?](#) [vRFs; [aFS/JS](#)]—Gnt 3343; [Buddy 8059](#); Ch 15117
- GE-194-A—Who Wouldn’t? [vBL] [aTE/JS]—Gnt 3343

Gennett 3343 and 3344 as BROADWAY NIGHT CLUB ORCHESTRA. The two Champions are correctly labelled. Take B of matrix GE-192 is shown in the ledger as “Rejected 30/7/26 by order of HG [Harry Gennett] and JOP [identity unknown].”

## **June 25, 1926**

### **KAPLAN’S MELODISTS**

Dave Kaplan (p, a, dir); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ss); Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); John Cali (bj); James Doherty, John “Johnny” Ryan (v).

- 11072-A, C—[Ben Bolt \[w\]](#) [vJD]—Ed 51787
- 11073-A, B, C—Let Me Spend The Journey’s End With You [w]—Ed rejected
- 11074-A, C—When You Find A Girl Who Loves You [w; vJR]—Ed 51791

For more information about Dave Kaplan’s recordings for Edison, see Javier Soria Laso’s [discography](#).

## **c. June 27, 1926**

### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Harry Reser (bj); Arthur Hall (v).

- 2585-1—Teresa (Theresa)—Pm 6047
- 2586-1—El Sacristan [sic] (The Sacristan)—Pm 6047
- 2587-1, 2—I’m Lonely Without You [vAH]—Pm 20463 (-2); Pur 11463 (-2); Bwy 1021 (-1, -2)

Paramount 6047 as NATHAN GLANTZ Y SU ORQUESTA.

## **c. June 29, 1926**

### **STILLMAN'S ORIOLES**

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ss, cl, bcl); Ken “Goof” Moyer (cl, as, bs, ss); Harry Reser (bj).

- 106953—In My Heart—PA 36476; Per 14657
- 106954—[Thinking of You](#)—PA 36479; [Per 14660](#)
- 106955—Nothing But Love—PA 36473; Per 14654
- 106956—Twilight and You—PA 36474; Per 14655

## **July 2, 1926**

### **NATHAN GLANTZ AND HIS ORCHESTRA as THE ROYAL TROUBADOURS**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Vaughn De Leath (v).

Some sources identify Earle Oliver on this session, but aural evidence points to Stillman.

- X-203—[Nothing Else Matters But Love \[vVDL\]](#)—Gnt 3359; Ch 15133; Voc X-9901
- X-203-A—Nothing Else Matters But Love [vVDL]—Spt 357; [Chg 357](#)
- X-204-A—I Love A Ukulele [vVDL]—Gnt 3346; Ch 15130
- X-205-A—[I'd Rather Be The Girl In Your Arms \[vVDL\]](#)—Gnt 3346; Ch 15131; Voc X-9942

Champion 15130, 15131 and 15133 as HILL TOP INN ORCHESTRA; Vocalion X-9901 and X-9942 as RIVERSIDE DANCE BAND. There is no vocal noted on the file card for X-203, yet the plain take of that matrix has De Leath singing it.

*Stillman plays lead and solos on X-203 and X-205 above.*

## July 8, 1926

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Arthur Hall, Bob Blake (v); Frank Skinner (a).

- X-213—Baby Face [vBB]—Gnt rejected
- GE-214—[Breezin' Along With The Breeze](#) [vAH; aFS/JS]—Gnt 3353; Ch 15129; Sil 3818; Voc X-9912
- GE-215—[For My Sweetheart](#) [vAH; aFS/JS]—Gnt 3352; Ch 15130; [Chg 132](#); Voc X-9912
- X-216-A—Lay My Head Beneath A Rose [w]—Gnt 3353; Ch 15128; Sil 3818; Voc X-9913; Chantal 808

Gennett 3352 and 3353 (matrix GE-214) as THE HAPPY COLLEGIANS; 3353 (matrix X-216), Champion 15128 and Silvertone 3318 (matrix X-216) as BLUE BEAVER ORCHESTRA; Champion 15129, 15130 and Silvertone 3818 as THE COLLEGE SERENADERS; Challenge 132 as HOOSIER RADIO BOYS; Vocalion X-9912 and X-9913 as THE RIVERSIDE DANCE BAND; Chantal 808 as SUPER JAZZ CHANTAL. The Gennett ledger matrix X-213 shows the band as The Saratoga Red Birds, but comparison with other sides from this session has been decided to put it on Nathan Glantz's session here.

## July 9, 1926

### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss); Harry Reser (bj); Arthur Hall (v); Frank Skinner (a).

- [142378-1—While The Years Go Drifting By \[vAH; aFS/JS\]—Har 215-H](#)
- [142379-2—Kiss Me And Then Say Goodnight \[w; vAH\]—Har 220-H](#)
- [142380-2—Precious \[aFS/JS\]—Har 215-H; Re G-8685](#)

Regal G-8685 as HARMONY DANCE ORCHESTRA.

## c. July 12, 1926

### STILLMAN'S ORIOLES

Same. Stillman is the composer of 10697.

- 106986—Nice—PA 36496;—Per 14677; Apex 790,
- 10697—I Need You (You Need Me)—PA 36496; Per 14677; Apex 790, Apex790; St 23075; La 23075

● 106988—Adieu [w]—PA 36485; Per 14666  
Apex 790 as STILLMAN'S ORCHESTRA.

### **c. July 23, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ss); Ken "Goof" Moyer (cl, as, ts, bs, ss); Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); Harry Reser (bj); Frank Kamplain (v); Frank Skinner (a).

- 107016—[Precious \[vFK\]](#); aFS/JS—[PA 36495](#); Per 14676; Apex 777; St 23066; Leo 23066
  - 107017—Oh! If I Only Had You [vFK]—PA 36497, 11241; Per 14578
  - 107018—[I Don't Want Nobody But You](#) [aFS/JS]—PA 36499, 11359; [Per 14680](#)
  - 107019—[Ting-a-Ling, The Bells'll Ring](#)—PA 36500; Per 14681, P-391; Apex 777
- Pathé Actuelle 36495, 36497, 36499 and 36500 as MAJESTIC DANCE ORCHESTRA.

### **August 12, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss); Attilio Perry? (accordion); Harry Reser (bj); Vaughn De Leath (v); Frank Skinner (a).

- GE-224-A—[Ting-a-Ling, The Bells'll Ring](#) [vVDL]—Gnt 3363; [Ch 15180](#)
- GE-225, -A—Precious [vVDL]—Gnt reject
- GE-226—[I Don't Want Nobody But You \[vVDL\]](#) [aFS/JS]—[Gnt 3362](#); [Ch 15180](#); Chg 125

Gennett 3362 and 3363 as BROADWAY NIGHT CLUB SERENADERS. The file card for matrix GE-225 and GE-225-A is credited to The Happy Collegians. Matrix GE-225 does not appear to have been remade.

### **August 21, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, ts, bs, ss); Attilio Perry? (accordion); Harry Reser (bj); Arthur Fields (v); Bob Haring (a).

- 142555-1, 3—[She's Still My Baby \[vAF\]](#) [aBH/JS]—[Har 241-H](#)
- 142556-2, 3—[Petrushka \[vAF\]](#)—[Har 244-H](#); Sil 3282
- 142557-2—[Have You Forgotten?](#)—Har 242-H

### **August 24, 1926**

#### **MATT'S MELODY KINGS**

Lawrence "Lieutenant Matt" Mansfield (dir); Herman "Hymie" Farberman (t); Stillman (t, a); Ephriam Hannaford (tb); Nathan Glantz (as, ts, ss, cl, bcl); Ken "Goof" Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Irving Edwards (v).

- X-239-A—[Oh! If I Only Had You \[vIE; aPub/JS\]](#)—Gnt 3371; Ch 15143; [Voc X-9927](#)
- X-240-A, -B—Chinese Moon [vIE]—Gnt 3371 (-B); Chg 15141; Herwin [Her] 55003 (-A); Herschel Gold Seal [HGS] 2013 (-A); Sc 784
- X-241, -A—While The Years Go Drifting By [vIE]—Gnt reject

Champion 15141 as JOHNNIE'S RADIO BAND; Herschel Gold Seal 2013 as DICK BEESON'S MELODY BOYS; Vocalion X-9927 as RIVERSIDE DANCE BAND; Scala 784 as PAUL ALLEN'S ORCHESTRA.

### **August 27, 1926**

NATHAN GLANTZ AND HIS ORCHESTRA as THE ROYAL TROUBADOURS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Larry Abbott (cl, as, ts, ss, ob); Bert Lewis (v); Joe Nussbaum (a).

- X-244-A—Petrushka [vBL]—Gnt 3372, 3406; Ch 15159; Aco G-16119; Bel 1109; Clm 1962; Gmn 1991
- X-245-A—[That Night In Araby](#) [vBL; aJN/JS]—Gnt 3372; Ch 15141; HGS 2013; Aco G-16106; Bel 1109; Clm 1967; Gmn 1984
- X-246—Cheritza (Pretty Little Viennese) [w; vBL]—Ch 15149; ?Chg 113
- X-246-A—Cheritza (Pretty Little Viennese) [w; vBL]—Gnt 3386; [Ch 15149](#)

Gennett 3372 (matrix X-244) as THE ARABIAN KNIGHTS; Champion 15141 and 15149 as WALLY SPENCER'S HOOSIERS; 15159 as BOBBY JONES AND HIS ORCHESTRA; Coliseum 1962 as MARYLAND DANCE ORCHESTRA; 1967 as MAYFIELD DANCE ORCHESTRA; Guardsman 1984 as SAN FRANCISCO DANCE ORCHESTRA; 1991 as CAROLINA DANCE ORCHESTRA. The Gennett ledger specifically notes that Bert Lewis sings on take -B of matrix X-244 and it has been reported (but not confirmed) that he is present on the issued take A.

For the above session, note that ABDRF reports another Herschel Gold Seal 2013 record coupling "Petrushka" (Gennett matrix X-244-A) with "Cheritza, Pretty Little Viennese" (Gennett matrix X-246-A), but the only confirmed copy couples "Chinese Moon" (Gennett matrix X-240-A by Lieutenant Matt's Melody Kings from August 24, 1926 above as Dick Beeson's Melody Boys) and "That Night In Araby" (Gennett matrix X-245-A from this session); see Ross Laird's [Discogs entry](#). "Cheritza" is subtitled on the Gennett file cards "(Pretty Little Viennese)" and it is not known if this appears on the record labels.

### **c. August 31, 1926**

STILLMAN'S ORIOLES

Stillman (t, a, dir); Earle Oliver (t); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, bs, ss, mellophone); Benny Bonacio (cl, as, bs, ss); Al H. Raderman/Roderman (cl, ts, ss); Lou Gold (p); Harry Reser (bj); "Blackie" (bb); "Tubi" (d).

- 107076—I Want You [w]—PA 36519; Per 14700

Matrices 107073/5 are by the Miami Troupe, which may have some connection to Jack Stillman. See those sides.

### **c. August 31, 1926**

LOU GOLD AND HIS ORCHESTRA as MIAMI TROUPE

Lou Gold (p, a, dir); Earle Oliver (t); Stillman (t, a); Ephriam Hannaford (tb); Ken "Goof" Moyer (cl, as, bs, ss, mellophone); Benny Bonacio (cl, as, bs, ss); Al Raderman/Roderman (cl, ts, ss); Harry Reser (bj); "Blackie" (bb); "Tubi" (d); Arthur Fields (v).

- 107073—[In My Dreams You're Always In My Arms](#) [vAF]—PA 36521; Per 14702
- 107074—I Wonder, Will I Find The Dawn? [vAF]—PA 36529; Per 14710



- 107075—[Sweet Pretty Names](#) [vAF]—PA 36531; Per 14712
- 107083—I Could Be Sweeter to My Sister's Sweetie—PA 36537; Per 14718

The sound of all four matrices above is identical to some of Lou Gold's Pathé sides with Earle Oliver and Moyer, hence listing this first session led by Lou Gold with Stillman's recording of "I Want You" sandwiched between [intervening matrices by Reverend J. M. Gates with Congregation and Zaidee Jackson](#). Matrices following 107083 are untraced.

### September 8, 1926

JACK STILLMAN'S ORCHESTRA

Same.

- 11182-A, B—Let the End of the World Come Tomorrow [w]—Ed 51831
- 11183-B, C—Sleepy Head [w]—Ed 51828

*Reviewing "Let the End of the World Come Tomorrow" above, Music Lovers Phonograph Monthly [said](#), "delightful for those who do not dance as well as those who do" and that "Sleepy Head" was "very attractive and good [and] full of tone."*

### September 29, 1926

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Larry Abbott (cl, as, ts, ss, oboe); Harry Reser (bj); Arthur Fields (v).

- GE-292-B—[Who Are You Vamping Tonight?](#) [vAF]—Gnt 3387; Chg 117; Ch 15177; Sil 5035
- GE-293-B—Someone [vAF]—Gnt 3391; Ch 15170; Chg 118
- GE-294, -A—That's A Good Girl [vAF]—Gnt reject

Gennett 3387 as THE ARABIAN KNIGHTS; 3391 as THE PORTLAND ROSEBUDS; Challenge 117 as THE HOOSIER DANCE ORCHESTRA; 118 as GOLDEN GATE MELODY KINGS; Champion 15177 as CAROLINA ROLLING STONES. It is believed that these are by Nathan Glantz although the Gennett file card and recording ledger only show the artist credit as The Arabian Knights, a pseudonym used elsewhere by Glantz.

### October 4, 1926

NATHAN GLANTZ AND HIS ORCHESTRA as THE ROYAL TROUBADOURS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Larry Abbott (cl, as, ts, ss, fl); Arthur Fields, Artie Mehlinger (v); Fred K. Huffer (a).

- X-305—[Give Me A Ukulele \(And A Ukulele Baby\)](#) [a.k.a. [Ukulele Lullaby](#)] [vAM]—[Gnt 3390](#); Ch 15167; HGS 2009
- X-306—[Meadow Lark](#) [vAF; aFH/JS]—[Gnt 3388](#); Ch 15167; Chg 115; HGS 2008; Aco G-16190; Clm 1981; Gmn 2020
- X-307—Bolshevik [vAM]—Gnt 3402; Clm 2018; Gmn 2048

Gennett 3402 as THE ARABIAN KNIGHTS; Champion 15167 as HILL TOP INN ORCHESTRA; Coliseum 1981 as MAYFIELD DANCE ORCHESTRA; 2018 as COLISEUM DANCE ORCHESTRA; Guardsman 2020 as OLD SOUTHERN DANCE ORCHESTRA; 2048 as CABARET DANCE ORCHESTRA. It is possible that Coliseum 2018 and Guardsman 2048

use take -A of matrix X-307, since the file card carries the notation “Master to England” against that take number.

*Note that "[Give Me An Ukulele \(And A Ukulele Baby\)](#)" is the same tune as "[Ukulele Lullaby](#)," written by British composer Lawrence Wright as "Gene Williams" and lyricist Ray Morelle writing the British English lyrics and Lew Brown doing the American English lyrics [sung by Artie Mehlinger](#).*

#### **October 4, 1926**

##### **JACK STILLMAN'S ORCHESTRA**

Stillman (t, a, dir); Nathan Glantz (as, ts, ss, cl, bcl); Larry Abbott (cl, as, ts, ss).

- GEX-308-A—Faustine—Gnt 3407

#### **c. October 16, 1926**

##### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, ts, bs, ss); Murray "Morris" Kellner a.k.a. "Kel Murray" or Lou Raderman (vl); Harry Reser (bj); Joe Green (d, bells); Lester O’Keefe (v); Walter Paul, William Conrad Polla (a).

- 107152—Cheritza [w; vLK]—PA 36550; Per 14731
- 107153—When Day Is Done [vLK; aWP/JS]—PA 36539, 11480; Per 14720
- 107154—[Tonight You Belong To Me \[w\]](#) [vLK; aWCP/JS]—PA 36542, 11358; Per 14723; Gra 9265; GP 18645
- 107155—[Yiddisha Charleston](#) [vLK&ch]—PA 36543, 11269; Per 14724; Gra 9253; GP 18639

Pathé Actuelle 36539, 36542, 36543 and 36550 as MAJESTIC DANCE ORCHESTRA; Grafton 9253 and 9265 as WINDSOR ORCHESTRA; Grand Pree 18639 and 18645 as JACOB RUHLMAN’S ORCHESTRA.

#### **October 16, 1926**

##### **NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, ts, bs, ss); Murray "Morris" Kellner a.k.a. "Kel Murray" or Lou Raderman (vl); Harry Reser (bj); Joe Green (d, bells, x); Jimmy Flynn (v), William Conrad Polla (a).

- 142826-3—[Love Me All The Time \[w\]](#)—[Har 280-H](#); [VT 1280-V](#)
- 142827-2, 3—[Tonight You Belong To Me \[w\]](#) [vJF; aWP/JS]—[Har 280-H](#); [VT 1280-V](#)
- 142828-1—[Cross Your Heart \[vJF\]](#)—Har 273-H; VT 1273-V

#### **c. October 25–29 1926**

##### **JACK STILLMAN'S ORIOLES**

Same; Arthur Hall or Arthur Fields (v).

- 31000-2—Gone Again Gal [v??]—Em 3082; Bell 457; Clover 1766; Dandy 5250
  - 31001—If Tears Could Bring You Back to Me [v??]—Em 3081; Bell 457; Dandy 5246
- Clover 1766 as STILLMAN'S ORIOLES; Dandy 5246 and 5250 as STILLMAN AND HIS ORIOLES.

## November 4, 1926

### JACK STILLMAN'S ORCHESTRA

Stillman (t, a, dir); Lou Raderman (vl); Cali (bj); Arthur Hall (v).

- 11281-B, C—[Mother Dear](#) [w; vAH]—[Ed 51875](#)
- 11282-B, C—[My Mother's Lullaby](#) [w; vAH]—[Ed 51875](#)

## c. November 10, 1926

### JACK STILLMAN AND HIS ORCHESTRA as MIAMI TROUPE

Stillman (t, a, dir); Ken “Goof” Moyer (cl, as, bs, ss); Murray “Morris” Kellner a.k.a. “Kel Murray” (vl); John Ryan (v).

- 107196—All Night Long—PA36555; Per 14736
- 107197—[Hot Puppy Papa](#)—PA 26560; Per 14741
- 107198—We Were Meant for Just One Another [vJR]—PA 36561; Per 14742

## November 26, 1926

### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, ts, bs, ss); John Cali (bj); Arthur Fields (v); Louis Katzman, Arthur Lange, Frank Skinner (a).

- 143149-2, 3—[Angel Eyes](#) [vAF] [aFS/JS]—Har 313-H; VT 1313-V
- 143150-2—[I Need Lovin'](#) [vAF] [aLK/JS]—Har 313-H; VT 1313-V
- 143151-3—[Too Many Kisses In The Summer](#) [aAL/JS]—Har 315-H; VT 1315-V

Take 2 of matrix 141349 was the first choice for issue.

## c. December 1, 1926

### NATHAN GLANTZ AND HIS ORCHESTRA as NATHAN GLANTZ Y SO ORQUESTA [sic]

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, ts, bs, ss); Cali (bj).

- 2772-2—Religuias De Amor [sic] (Love Remembrance)—Pm 6053
- 2773-2—Besame [sic] (Kiss Me)—Pm 6053

Paramount 6053 was pressed for the Spanish-speaking market.

## December 3, 1926

### JACK STILLMAN AND HIS ORCHESTRA as ROYAL TROUBADOURS

Stillman (t, a); Elmer Grosso (t, vl); Eddie Grosso a.k.a. “Edwin Grosso” (cl, as, ss, v); Ken “Goof” Moyer (cl, as, ts, bar, ss); Matthew McNally (p); George O'Dell (bj); Jack Rosenmerkle (bb); Fred Baumgarten (d).

- 143165-2—Sumatra [vEG]—Har 318-H; Diva 2318-G; VT 1318-V
- 143166-3—[Never Without You](#) [vEG]—[Har 315-H](#); Diva 2315-G; VT 1315-V
- 143167-1—Nina—Har 318; Diva 2318-G; VT 1318-V

Note that Columbia files via SONY, DAHR, and ABDRF don't identify the Harmony sides as the Royal Troubadours, Glantz's pseudonym on Gennett, or trace of the leader of these sides. Aural identification find Stillman's trumpet and original arrangement as well as doctored stocks. Eddie Grosso is named as “Edwin Grosso” in the files, but his son recalled Eddie Grosso recording with his brother Elmer Grosso shortly after he returned to the US in late 1925. Given

the circumstances, the rest of the band, with the exception of Stillman and Moyer—is from Grosso's group, including Elmer himself on second trumpet and violin.

### **December 13, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Cali (bj).

- GE-388-A—El Ucayali—Gnt S-6014; Ch 15205; Universal 14010
- HAX-388. -A—El Ucayali—Gnt reject
- GE-389—El Picoflor —Gnt S-6014; Ch 15205; Universal 14009
- HAX-389, -A, -B—El Picoflor—Gnt rejected

Gennett S-6014 as ORQUESTA DE LOS TOREROS MUSICOS [sic]. A notation in the ledger states “all three horns good; no choice made” against matrix HAX-389. Matrices with HAX-prefixes are acoustically recorded.

### **December 15, 1926**

#### **JACK STILLMAN'S ORCHESTRA**

Stillman (t, a, dir); Larry Abbott (cl, as, ss); Herman “Hymie” Wolfson (cl, ts, ss); John Cali (bj); Ed Rubsam (d, chimes, bells); Tommy Pace (v)

- HAX-2399—Shanghai [vTP]—Gnt rejected
- GEX-399-A—Shanghai (Song of Shanghai\*) [vTP]—Gnt 6020; Ch 15193; Grnn 2045\*
- HAX-400-C—[Mother of The Volga \(I Hear You Calling Me\)](#) [vTP]—Gnt 6022; Ch 15194; Bell 576; Chg 360

Gennett 6020, 6022, Bell 576, and Challenge 360 as THE ARABIAN KNIGHTS; Champion 15193 and 15194 as DICK BEESON AND HIS ORCHESTRA; Guardsman 2045 as CARNIVAL DANCE ORCHESTRA. There appear to be two versions of Challenge 360 as it has also been reported as being by Walter Anderson and his Golden Pheasant Hoodlums. Gennett recorded matrices GEX-399, GEX-399-A, HAX-399B, HAX-399-C, GEX-400, GEX-400-A, HAX-400-B, and HAX-400-C at this session. The RAX- prefix denotes acoustic and GEX denotes electric recordings.

Note that The file card for GEX-399 notes that the payee for vocal and instrumentals was "Jack Stillman date for \$335 for three numbers. Stillman agrees." Stillman may be responsible for other sides under The Arabian Knights name, but lacking evidence, ABDRF listed them under Nathan Glantz's name.

### **December 17, 1926**

#### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Larry Abbott (cl, as, ss); Lou Raderman (vl); Cali (bj); Arthur Hall, John Ryan, Harry Donaghy, Leroy Montesanto as “Le Roy Montesanto (v).

- 11380-A, C—Still Waters [w; vAH, JR, HD]—Ed 51906
- 11381-B, C—Let's Forgive and Forget [w; vLM]—Ed 51906

### **c. December 21–23, 1926**

#### **NATHAN GLANTZ AND HIS ORCHESTRA as NATHAN GLANTZ Y SO [sic] ORQUESTA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Cali (bj).

- 2787-1—El Novio Despuntado [sic] (The Blunted Steer)—Pm 6054

- 2788-2—Mañanita Fria [sic] (Cold Morning)—Pm 6054
- 2789-1—Las Ceresaz [sic] (The Cherries)—Pm 6055
- 2790-2—Ave De Paso (Passing Bird)—Pm 6055

Paramount 6054 and 6055 were pressed for the Spanish-speaking market.

## **December 26, 1926**

### **KAPLAN'S MELODISTS**

Dave Kaplan (p, a, dir); Stillman (t, a); Larry Abbott (as, ss); Lou Raderman (vl); Harry Reser (bj) Walter van Brunt a.k.a. "Walter Scanlan," Arthur Hall, John Ryan, Harry Donaghy (v); Frank Skinner (a).

- 11362-A, B, C—[Home Sweet Home Medley \[w; vAll\]](#)—Ed 52060; BA 5284
- 11363-A, B, C—[Hello, Bluebird \[aFS/DK&JS\]](#)—Ed 51899, 10006; BA 5285

Note that Edison 10006 is a long playing 78 rpm record with a fine groove that allows three tunes per side. For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

## **c. December 28, 1926**

### **JACK STILLMAN'S ORIOLES**

Same; Johnny Marvin (v, ukulele, kazoo).

- 31044-1, 2—My Little Bunch of Happiness [vJM]—Em 3106; Bell 477
- 31046-2—High, High, High Up lo The Hills [vJM]—Em 3103; Bell 477

## **January 3, 1927**

### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Cali (bj).

- GEX-438—Los Amanches—Gnt S-6036
- HAX-438-B, C—Los Amanches—Gnt reject
- GEX-439—Los Ninos Terribles Del Pavillion [sic]—Gnt S-6036; Universal 14010
- HAX-439-B—Los Ninos Terribles Del Pavillion [sic]—Gnt reject

Gennett S-6036 as ORQUESTA DE LOS TOREROS MUSICOS [sic]. The file entry names this as by Nathan Glantz. Matrices with HAX- prefixes are acoustically recorded.

## **January 13, 1927**

### **JACK STILLMAN AND HIS ORCHESTRA as THE ROYAL TROUBADOURS**

Stillman (t, a, dir); Ken "Goof" Moyer (cl, as, bs, ss); Cali (bj); William Conrad Polla, Lennie Hayton as "Leonard G. Hayton" in the stock arrangement (a).

- 143299-1—[Muddy Water \(A Mississippi Moan\)](#) [aLH/JS]—Har 346-H; Diva 2346-G; VT 1346-V; Sil 3304
- 143300-1—[Oriental Moonlight](#) [aWP/JS]—Har 346-H; Diva 2346-G; VT 1346-V; Sil 3304
- 143301-2—Indian Butterfly (Naomi)—Har 378-H; Diva 2378-G; VT 1378-V

## **January 19, 1927**

### **NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, ts, bs, ss); Cali (bj); Jimmy Flynn (v); William Conrad Polla (a).

- 143321-1, 3—[You Went Away Too Far \(And Stayed Away Too Long\)](#) [vJF] [aWCP/JS]—[Har 340-H](#); Diva 2340-G; VT 1340-V
- 143322-1, 3—[When I First Met Mary](#) [vJF]—[Har 340-H](#); Diva 2340-G; VT 1340-V
- 143332-1, 2—[Look Up And Smile](#)—Har 379-H; Diva 2379-G; VT 1379-V

*The clever use of chimes in "When I First Met Mary" (matrix 143322 above) brings great results in the intro, third special chorus, and coda of an equally great chart!*

## **January 22, 1927**

### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, ts, bs, ss); Cali (bj); Arthur Hall (v); William Conrad Polla, Arthur Lange (a).

- GEX-475—[The Sphinx](#) [vAH] [aAL/JS]—Gnt 6038; Ch 15225
- GEX-476-A—My Little Bunch Of Happiness [vAH]—Gnt 6038; Ch 15215; Clm 2019; Aco GA-20005
- GEX-477—[Oriental Moonlight](#) [vAH] [aWCP/JS]—Gnt 6055, 6101; Ch 15225; Aco GA-20002

Gennett 6038, 6055 and 6101 as THE ARABIAN KNIGHTS; Champion 15215 and 15225 as FRED SHARP’S DIXIE PLAYERS; Coliseum 2019 as COLISEUM DANCE ORCHESTRA; Aco GA-20002 as DAN HOWARD’S MELODY MAKERS; GA-20005 as FRISCO SYNCOPATORS. Gennett 6101 and Aco GA-series are Australian issues.

## **February 1, 1927**

### **JACK STILLMAN'S ORCHESTRA**

Same; John Ryan; Arthur Hall (v).

- 11488—That Saxophone Waltz [vJR, AH]—Ed 51940
- 11489—Love Me All The Time [w; vJR, AH]—Ed 51940

## **c. February 2, 1927**

### **STILLMAN'S ORIOLES**

Joe Sherman (v).

- 107369-A—Coronado Nights [vJS]—PA 36695; Per 14776
- 107370-A—There Never Was a Pal Like My Daddy’s Gals—PA 36695; Per 14776

## **February 2, 1927**

### **LIEUTENANT MATT’S RHAPSODISTS**

Lawrence “Lieutenant Matt” Mansfield (dir); Jack Stillman (t, a); Ken “Goof” Moyer (cl, as, bs, ss); Arthur Fields, Harry Goodwin (v).

- GEX-523-A—[Honest, I’m Wild About You](#) [vAF]—Gnt 5099; Ch 15224; Sil 5050; Aco GA-20003
- GEX-524-A—You’re The One For Me [vAF]—Gnt 6064; Ch 152224; Chg 255; Voc B-218; Aco GA-20008



- GEX-525-B—[My] Sunday Girl [vHG]—Gnt 6064; Ch 15226; Sil 5050; Aco G-16228; Clm 2039; Gmn 2070; Voc XA-18008

Challenge 255 as MILLERS MUSIC MAKERS; Champion 15224 as LAKE SHORE DANCE ORCHESTRA; 15226 as TED MARSHALL AND HIS ORCHESTRA; Aco G-16228 as CLEVELAND SOCIETY ORCHESTRA; G-2003 as DON HOWARD'S MELODY MAKERS; GA-20008 as FRISCO SERENADERS; Coliseum 2039 as MARYLAND DANCE ORCHESTRA; Guardsman 2070 as CARNIVAL DANCE BAND; Vocalion B-218 as THE HARLEQUINADERS; XA-18008 as THE CALIFORNIAN CABARET BAND.

### c. February 24, 1927

#### STILLMAN'S ORIOLES

Same; Les Rockwell (v).

- 107394-A—Lane of Dreams [w; vLR]—PA 36600; Per 14781
- 107395-A—If Tears Could Bring You Back to Me [w; vLR]—PA 36606; Per 14787
- 107396-A—Roses for Remembrance [vLR]—PA 36608, l 1357; Per 14789; Gra 9271
- 107397-A—Hello, Little Girl (Of My Dreams) [vLR]—PA 36606; Per 14787

Pathé Actuelle 36606, 36608, Perfect 14787 and 14789 as THE ROYAL TROUBADOURS; Grafton 9271 as GRAFTON ORCHESTRA.

*Reviewing "Roses of Remembrance" on PA 11357 above, Gramophone of July 1927 said "very poor altogether [!]."*

### March 9, 1927

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken "Goof" Moyer (cl, as, ts, bs, ss); Cali (bj); Arthur Fields (v).

- 143609-3—[America, First Last And Always \[6/8 one step\]](#) [vAF]—Har 385-H; Diva 2385-G; VT 1385-V
- 143610-3—[Wherever You Go - Whatever You Do, I Want You To Know I Love You](#) [vAF] [aPub/JS]—Har 385-H; Diva 2385-G; VT 1385-V
- 143611-3—[Hoosier Sweetheart](#) [vAF] [aPub/JS]—Har 384-H; Diva 2384-G; VT 1384-V; [Sil 3316](#)

### March 17, 1927

#### KAPLAN'S MELODISTS

Dave Kaplan (p, a, dir); Stillman (t, a); Glantz (as, ts, ss, cl, bcl); Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); Harry Reser (bj) Walter van Brunt a.k.a. "Walter Scanlan," Arthur Hall, John Ryan, Harry Donaghy (v).

- 11579-A, B, C—I Cannot Sing The Old Songs - Medley (Intro. "Drink To Me Only With Thin Eyes", "Whispering Hope", "Darling Nellie Gray" & "Only To See Her Face Again") [w] [vAll of the above]—Ed 51978
- 11580-A, B, C—[See-Saw](#) [w; vAll of the above]—Ed 51978

For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

### March 22, 1927

## NATHAN GLANTZ ORCHESTRA as THE ROYAL TROUBADOURS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, ts, bs, ss); Harry Reser (bj); Jack Kaufman (v); Paul F. Van Loan (a).

- X-544-A—America First, Last And Always [6/8 one step; vJK]—Gnt 6082; Ch 15242
- X-545-A—[Beedle-Um-Bo](#) [vJK] [aPub/JS]—Gnt 6079; Ch 15240; Sil 5017; Gmn 2070
- X-546—([Does She Love Me?](#)) [Positively, Absolutely](#) [vJK; aPVL/JS]—Gnt 6079; Ch 15241; Sil 5017; Voc X-10011, XA-18004, XA-18021

Gennett 6079 as THE PORTLAND ROSEBUDS; Champion 15240 and 15241 as DICK BEESON AND HIS ORCHESTRA; 15242 as TED MARSHALL AND HIS ORCHESTRA; Guardsman 2070 as CARNIVAL DANCE ORCHESTRA; Vocalion X-10011 as RIVERSIDE DANCE BAND; XA-18004 and XA-18021 as FRED GODFREY’S JAZZ KNIGHTS.

### March 24, 1927

#### JACK STILLMAN'S ORCHESTRA

Same; Helen Clark, John Ryan (v).

- 11600—Rainbow of Love [w]—Ed 51984
- 11601—You Only Want Me When You're Lonesome [w; vHC, JR]—Ed 51984

### April 15, 1927

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); G.H. Green, Joe Green (d, x); Charles Harrison (v); J. Kenn Sisson (a).

- GEX-608—Shanghai Dream Man [vCH]—Gnt 6149; Ch 15268; Gmn 2100
- GEX-609—[Rosy Cheeks](#) [vCH] [aJKS/JS]—Gnt 6116; Ch 15269; Sil 5110; Gmn 2081; Voc B-209
- GEX-610—Where The Wild, Wild Flowers Grow [vCH]—Gnt 6116; Ch 15254; Voc X-10015; Aco GA-20007

Gennett 6116 and 6149 as THE ARABIAN KNIGHTS; Champion 15254, 15268 and 15269 as BOBBY JONES AND HIS ORCHESTRA; Guardsman 2081 as ROVERS DANCE BAND; 2100 as SOUTHERN SERENADERS; Vocalion B-209 as THE HARLEQUINADERS; X-10015 as THE RIVERSIDE DANCE BAND; Aco GA-20007 as FRISCO SYNCOPATORS. Rich-Tone 7005 has been reported by ADBRF as using matrix GEX-609, but in fact uses a different recording of the 1921 of the same name by Hazay Natzy’s Orchestra.

### c. April 22, 1927

#### LUCKY DEVILS

Stillman (composer of 107495 and 107496); Frank McGrath, Fred Wilson, Stanley McClelland. Ken Christie, Charles Hart (v).

- 107495-C—[Sunrise](#) [vFM]—PA 36631; Per 14857
- 107496-C—Just a Little Love [vFM]—PA 36633; Per 14814
- Fifty Million Frenchmen Can’t Be Wrong [vFM]—PA 36625; Per 14806
- 107498—Rainbow of Love [w]—PA 36630; Per 14811; Spt 3630; Pat X-6171

Pat X-6171 as STILLMAN’S ORCHESTRA. ADBRF states that “labels list the composer of several titles recorded under this band’s name as Stillman, so it’s probable he managed, directed, and/or played trumpet on these titles.”

**April 27, 1927**

JACK STILLMAN'S ORCHESTRA

Same.

- 11666—Silver Moon from *My Maryland* [w]—Ed 52011
- 11667—Yesterday [w]—Ed 52011

**May 5, 1927**

NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Larry Abbott (cl, as, ts, ss); John Cali (bj); Jimmy Flynn (v); Walter Paul, Frank Skinner (a).

- 144091-2—[A Lane In Spain \[vJF\]](#) [aWP/JS]—[Har 410-H](#); Diva 2410-G; VT 1410-V
- 144092-2—[Just An Ivy-Covered Shack \[vJF\]](#) [aFS/JS]—[Har 410-H](#); Diva 2410-G; VT 1410-V
- 144093-3—[I'm Gonna Meet My Sweetie Now](#) [aPub/JS]—Har 413-H; Diva 2413-G; Velvet Tone 1413-V

*Nathan Glantz is the lead alto sax in the 1st two titles of this session, except on "I'm Gonna Meet My Sweetie Now", where he changes to 2nd chair, with Larry Abbott tackling the lead alto sax chair (in addition to taking hot solos on alto sax, tenor sax & clarinet (he also solos nicely in the latter instrument on "A Lane In Spain")).*

**May 17, 1927**

JACK STILLMAN AND HIS ORCHESTRA as ROYAL TROUBADOURS

Stillman (t, a, dir); Nathan Glantz (as, ts, ss, cl, bcl on last 2 titles); Larry Abbott (cl, as, ts, ss on all titles); Ken "Goof" Moyer (cl, as, ts, bs, ss on 1st title); Arthur Hall (v).

- 144156-2—[I Adore You \(Je Vous Aime\)](#) [vAH]—[Har 420-H](#); Diva 2420-G; [VT 1420-V](#)
- 144157-3—[Where The Wild, Wild Flowers Grow](#) [vAH]—[Har 420-H](#); Diva 2420-G; [VT 1420-V](#)
- 144158-3—[Silver Moon \[w\]](#) [vAH]—[Har 426-H](#); Diva 2426-G; VT 1426-V  
*This is an unusual recording session on which Glantz only appears on the last two titles; his bass clarinet and soprano sax can be heard in the last two choruses of "Where The Wild, Wild Flowers Grow."*

**June 7, 1927**

JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir).

- 11722-A, B, C—A Little Girl, A Little Boy, A Little Moon [w]—Ed 52038
- 11723-A, B, C—I'm Waltzing in Love With You [w]—Ed 52038

**June 14, 1927**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); G.H. Green (d, x, bells).

- 7319-3—[Let Me Take You Home Tonight \[w\]](#)—[Ban 6021](#); Chg 689; Dom 3972; Or 951; Je 5098; Bell 544; Re 8336

- 7320-2—[Loveland Rose \[w\]](#)—[Ban 6004](#); Cq 708; Chg 648; Dom 3989; Je 5041; Or 930; Re 8350; [Sil 1507](#); ?Perfectaphone 3135
- 7321-2—[Dawn Of Tomorrow \[w\]](#)—[Ban 6004](#); Chg 648; Dom 3972; Je 5041; Or 930; St 10269; Leo 10269

Jewel 5041 and Oriole 930 as MAJESTIC DANCE ORCHESTRA; Oriole 930 and 951 as TENNESSEE HAPPY BOYS; Jewel 5098 as BALTIMORE SOCIETY ORCHESTRA; Perfectaphone 3135, which carries Plaza matrix 7320 and is titled “Did You Mean It” as RIVIERA PALACE ORCHESTRA. Matrix 7321 was remade on July 21, 1927 with take 4.

### c. June 21, 1927

#### LUCKY DEVILS

Bass clarinet and xylophone present on matrix 107631.

- 107630-1—For You And Me [vFM, SM]—PA 36676; Per 14857; Spt 36676
- 2641—For You And Me [vFM, SM]—Cam 1241; Lin 2706; Ro 472
- 107363-1—My New Gal [vFm, SM]—PA 36652; Per 14833
- 2637—My New Gal [vFm, SM]—Cam 1245; Lin 2710; Ro 476; NML 1216
- Waiting for You [vFM, SM]—PA 36659; Per 14840
- Loved One [vFM, SM]—PA 36687; Per 14868

Cameo 1241, Lincoln 2706 and Romeo 472 as THE CAROLINERS; Cameo 1245, Lincoln 2710, and Romeo 476 as WALTER JOHNSON AND HIS ORCHESTRA; National Music Lovers 1216 as NATIONAL MUSIC LOVERS DANCE ORCHESTRA

### June 22, 1927

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, bars, ts, ss); John Cali (bj, g); Ed Rubsam? (d); Jack Kaufman (v); Frank E. Barry (a).

- GEX-684-A—Carnival—Gnt 6197; Bell 577
- GEX-685—[Sa-Lu-Ta!](#) [6/8 one step; vJK; [aFrEB/JS](#)]—Gnt 6217; Gmn 2101; [Aco G-16217](#)
- GEX-686-A—Sueño Chino—Gnt 6197; Bell 578

Gennett 6217 and Aco G-16217 as THE BROADWAY STROLLERS; Bell 577 as ARLINGTON GARDEN ORCHESTRA; 578 as IMPERIAL DANCE ORCHESTRA; Guardsman 2101 as ROVERS DANCE BAND.

### June 23, 1927

#### KAPLAN’S MELODISTS

Dave Kaplan (p, a, dir); Stillman (t); Nathan Glantz (as, ss); Andy Sannella (cl, as, ss); Harry Reser (bj); Arthur Fields, [Horace A. Ruwe](#) a.k.a. “J. Donald ‘Happy Jack’ Parker” (v); Ted Eastwood (a).

- 10758-A, B, C—[Do They Think Of Me At Home? - Waltz Medley \(Intro. “Silvery Waves”, “Jingle Bells”, “Embarrassment” & “Annie Laurie”\)](#) [w] [vJDP] [aDK]—[Ed 52060](#)
- 10759-A, B—Sweet Marie [vAF; aTEas/DK]—Ed 52058

For more information about Dave Kaplan’s recordings for Edison, see Javier Soria Laso’s [discography](#).

## July 6, 1926

### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ken “Goof” Moyer (cl, as, ts, bs, ss); Cali (bj); Irving Kaufman (v); Ted Eastwood (a).

- 144429-2—Is It Possible? (That She Loves Me) [vIK] [aPub/JS]—Har 462-H; [Diva 2462-G](#); VT 1462-V
- 144430-2—(What Do We Do) On A Dew-Dew-Dewy Day? [vIK] [aPub/JS]—Har 458-H; [Diva 2458-G](#); VT 1458-V
- 144431-1—Sweet Marie [aTEas/JS]—Har 458-H; [Diva 2458-G](#); VT 1488

## July 15, 1927

### JACK STILLMAN AND HIS ORCHESTRA as THE ROYAL TROUBADOURS

Stillman (t, a, dir); Andy Sannella (cl, as); Ken “Goof” Moyer (cl, as, ts, bs, ss); Stanley McClelland and Fred Wilson as “Royal Troubadour Duet” singing together (v).

- 144455-1—Baby Feet Go Pitter Patter (‘Cross My Floor) [vRTD]—Har 465-H; [Diva 2465-G](#); VT 1465-V
- 144456-1, 2—Bye-Bye, Pretty Baby [vSMcC]—Har 465-H; [Diva 2465-G](#); VT 1465-V
- 144457-1, 2—Havana—Har 477-H; [Diva 2477-G](#); VT 1477-V

## July 21, 1927

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Cali (bj); G.H. Green (d, x); Scrappy Lambert as “Larry Holton” on Oriole and Jewel (v); Milton Ager, Ted Eastwood (a).

- 7321-4—Dawn Of Tomorrow [w]—Ban 6004; Chg 648; Dom 3972; Je 5041; Or 930; St 10269; Leo 10269
- 7361, 2—No Wonder I’m Happy [vSL] [aPub/JS]—Ban 6028; [Dom 3996](#), Or 962; Re 8355
- 7363-1—Ain’t That A Grand And Glorious Feeling? [vSL] [aMilAg/JS]—Ban 6023; Bwy 1090; Dom 3990; Je 5066; Or 958; Re 8353; Bell 562; Sil 21508; Apex 8645; St 10272; Imp 1822; Curry’s 316; Bon Marche [BM] 244
- 7396-1, 2—It’s A Million To One You’re In Love [vSL] [aTEas/JS]—Ban 6045; Bwy 1090; Dom 3393, 21321; Or 979; Sil 21514, Re 8361; Bell 533; Apex 8650; St 10274; Aeroplane [Aero] 104

Oriole 930, 958, and Jewel 5066 as TENNESSEE HAPPY BOYS; Oriole 962 as TED WHITE’S COLLEGIANS; Jewel 5041 as MAJESTIC DANCE ORCHESTRA; Oriole 979 as BILLY JAMES’ DANCE ORCHESTRA; Bell 533 & Aeroplane 104 [Australian label] as BELL RECORD BOYS; Bell 562 as CLUB FOLLY ORCHESTRA; Curry’s 316 as CURRY’S DANCE ORCHESTRA; Bon Marche 244 as LAURIE KINLOCK’S DANCE ORCHESTRA. Matrix 7362 is a renumbering of Pathé matrix 107641 made by the California Ramblers on June 24, 1927. It would appear from the matrix sequence that allocation was made at a different date from that recording.

*Note that Hannaford had just returned from the United Kingdom in July 1927, the time of the session above.*

## July 22, 1927

## JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Walter Scanlan (v).

- 11810-A, B, C—I May Learn to Forget Some Day [w; vWS]—Ed rejected but tests exist of takes A and C
- 11811 -A, B, C—The Sweetheart of Sigma Chi [w; vWS]—Ed rejected but tests exist of takes A and B

### c. August 5–10, 1927

Same with added marimbas?

- 2847-2—La Flor del Café, parts 1 and 2—Pm 6070
- 2848-2—El cinco—Pm 6070
- 28??—La Flor del Café—Pm 6071
- 28??—Bojo Los Puentes [sic]—Pm 6071
- 28??—Paris [6/8 one step]—Pm 6074
- 28??—Queja Pampera—Pm 6074

Paramount 6071 as JACK STILLMAN AND HIS ROYAL MARIMBA BAND. Paramount 6074 as JACK STILLMAN AND HIS ROYAL TROUBADOURS. Paramount 6070, 6071, and 6074 were pressed for the Spanish-speaking market.

### August 19, 1927

#### DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA

Dave Kaplan (p, a, dir); Stillman (t); Ephriam Hannaford (tb); Nathan Glantz (as, ss, bcl); Ken “Goof” Moyer (as, ts, ss); Billy Jones (v); William Conrad Polla, Ted Eastwood (a).

- 11846-A, B, C, F—[I Can’t Believe That You’re In Love With Me](#) [aWP/DK]—Ed 52091
- 11847-A, B, C, [D](#)—[It’s A Million To One You’re In Love](#) [vBJ; aTE/DK]—Ed 52091; [BA 5401](#)

Take F is probably a remake from a slightly later session, likely September 22, 1927. For more information about Dave Kaplan’s recordings for Edison, see Javier Soria Laso’s [discography](#).

### c. September 1, 1927

#### LUCKY DEVILS

- With You [vFM]—PA 36662; Per 14843
- When the Golden Room is Blooming [vFM]—PA 36667; Per 14848
- Wonderful Lou [vFM]—PA 36686; Per 14867

### September 2, 1927

#### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Bobby Davis? (cl, as,); Cali (bj); Arthur Hall (v); Walter Paul (a).

- 144616-2—[The Calinda Boo-oo \(Boom-Joom-Boo\)](#) [aPub/JS]—Har 488-H; Diva 2488-G; VT 1488-V
- 144619-1—[Dawning](#) [vAH] [aPub/JS]—Har 486-H; Diva 2486-G; VT 1486-V
- 144620-2—[Just A Memory](#) [vAH] [aWP/JS]—[Har 486-H](#); Diva 2486-G; VT 1486-V

Note that intervening matrices are by Cass Hagan.



*The hot alto sax solo on matrix 144619 that follows Arthur Hall's vocals sounds like Bobby Davis, who had just left the California Ramblers to join Adrian Rollini New Yorkers in August 1927.*

### **September 8, 1927**

JACK STILLMAN AND HIS ORCHESTRA as THE ROYAL TROUBADOURS

Stillman (t, a, dir); Ephriam Hannaford (tb); Larry Abbott (cl, as, ss); Harry Reser (bj); Charles Hart (v); Ferd(i)e Grofé, Fred K. Huffer (a).

- 144643-2—[My Blue Heaven](#) [vCH; aFG/JS]—[Har 494-H](#); [Diva 2494-G](#); VT 1494-V
- 144644-1—Highways Are Happy Ways (When They Lead The Way To Home) [vCH] [aFKH/JS]—[Har 498-H](#); [Diva 2498-G](#); VT 1498-V
- 144645-2—[After I've Called You Sweetheart \(How Can I Call You Friend?\)](#) [vCH] [aFKH/JS]—[Har 498-H](#); [Diva 2498-G](#); VT 1498-V

This was Stillman's last session under as ROYAL TROUBADOURS. The labels of Harmony 498-H, Diva 2498-G, and Velvet Tone 1498-V credit Jack Kaufman as the vocalist.

### **September 22, 1927**

DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA

Dave Kaplan (p, a, dir); Stillman (t); Ephriam Hannaford (tb); Nathan Glantz (as, ss, cl, bcl); Lou Raderman or Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); Harry Reser (bj); Billy Jones (v); Frank Skinner (a).

- [11907](#)-A, B, C—[Good News](#) [aFS/DK]—Ed 52106; [BA 5445](#)
- [11908](#)-A, B, C—[Barbara](#) [vBJ; aPub/DK]—Ed 51208

For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

### **September 23, 1927**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Cali (bj); Charles Harrison as "Hugh Donovan" on Oriole and Jewel and "Royal Hart" on Broadway (v); Joe Nussbaum (a).

- 7511-3—[Take Me Back Through The Gates To Your Heart](#) [w; vCH]—[Ban 6101](#); Chg 565; Je 5167; [Or 1043](#)
- 7512—Sunset Dreams—Ban 6072
- 7518-3—[Diane \(I'm In Heaven When I See You Smile\)](#) [w] [vCH; aJN/JS]—Ban 6101; Bwy 1111; Chg 565; Dom 4028, 21319; Re 8397; Sil 1529; Apex 8663; LS 24131; Mic 22208; St 10284; Imp 1842
- 7523-2—[Beneath The Skies At Twilight](#) [w] [vCH]—Bwy 1111; Dom 4048; Re 8423; St 10301

Banner 6072 and 6101 as HOLLYWOOD DANCE ORCHESTRA; Domino 4028 as IMPERIAL DANCE ORCHESTRA; Domino 4048 and Regal 8423 as MAJESTIC DANCE ORCHESTRA; Oriole 1043 & Jewel 5157 as BALTIMORE SOCIETY ORCHESTRA; Broadway 1111 as NEWPORT SOCIETY ORCHESTRA; Imperial 1842 as ADRIAN SCHUBERT'S DANCE ORCHESTRA. Copies using take 6 of matrix 7518 were made by Adrian Schubert on November 1, 1927.

### **c. October 3, 1927**

#### **JACK STILLMAN AND HIS ROYAL TROUBADOURS**

Stillman (t, a, dir); Ephriam Hannaford (tb); José Doranter (v).

- 2890—Pobre Mujer (Poor Woman)—Pm 6075
- 2891—Paris [6/8 one step]—Pm 6074
- 2892—Jardin Del Recuerdo [sic] (Garden Of Recollection) [vJoDor]—Pm 6075

Paramount 6074 and 6075 were pressed for the Spanish-speaking market. Note that preceding matrices are by Clarence Williams.

### **October 5, 1927**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Cali (bj); Scrappy Lambert as “Larry Holton” on Oriole and Jewel (v); Lee Terry (a).

- 7528-2—[Old Names Of Old Flames \[w; vSL\]](#)—[Ban 6125](#); Bwy 1116; Chg 551; [Dom 4042](#); Je 5148; Or 1039; Re 8418; St 10231
- 7542-2—[Are You Lonesome Tonight? \[w; vSL\]](#)—[Ban 6103](#); Bwy 1116; [Dom 4042](#), 21337; [Or 1043](#); [Je 5122](#); Re 8418; Apex 8674; Mic 22225; St 10294; Imp 1920; Eglp C-5685
- 7543-3—[Tired Hands \[w\]](#) [vSL; aLT/JS]—[Ban 6103](#); Bwy 1118; Dom 4048, 21347; Or 1066; [Je 5148](#); Re 8423; Apex 8674; St 10294; Imp 1834; BM 242

Banner 6013, Domino 4048 and Regal 8423 as MAJESTIC DANCE ORCHESTRA; Broadway 1116 as FRISCO SYNCOPATORS; Challenge 551 as BURKE’S DANCE ORCHESTRA; Oriole 1043, 1066, Jewel 5122 and 5148 as BALTIMORE SOCIETY ORCHESTRA; Imperial 1834 as ADRIAN SCHUBERT’S ORCHESTRA; 1920 as SAM LANIN AND HIS ORCHESTRA; Bon Marche 242 as PAUL ROGERS AND HIS BAND; Eaglephone C-5685 as HOLLYWOOD DANCE ORCHESTRA.

### **October 7, 1927**

#### **JACK STILLMAN’S ORCHESTRA**

- 11941-A—I’M In Heaven When I See You Smile, Diane [w, vTA]—Ed 52116; BA 5427
- 11942-A—A Kiss Before the Dawn—Ed 52116

### **c. October 17, 1927**

#### **LUCKY DEVILS**

- 107844-3—‘Way Back When [vKC]—PA 36709; Per 14890, P-396
- No Other Pal But You [vCH]—PA 36725; Per 14806
- I Used to Cry But Now I Laugh Over You [vKC]—PA 36736; Per 14817

Perfect P-396 as MEYER’S DANCE ORCHESTRA

### **October 28, 1927**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ss, cl, bcl, dir); Julius Berkin? (t), Stillman (t, a); Ephriam Hannaford (tb); Cali (bj); G.H. Green (d, x); Irving Kaufman as Charles Dickson on Oriole and Jewel and Ted Wallace on Broadway; William Conrad Polla (a).

- 7592-1—[Say It With A Red Red Rose](#) [vIK]—Ban 6127; Cq 7001; Dom 4059; Or 1068; [Re 8437](#)
- 7593-1—[Moonlit Waters](#) [vIK; [aWCP/JS](#)]—Ban 6130; Bwy 1120; Cq 7020; Dom 4060, 21353; Je 5147; Or 1075; Re 8444; Apex 8698; St 10307; Perfectaphone 3133

Banner 6127 and 6130 as MAJESTIC DANCE ORCHESTRA; Domino 4059 as IMPERIAL DANCE ORCHESTRA; Oriole 1068 as BILLY JAMES DANCE ORCHESTRA; Oriole 1075 and Jewel 5147 as TENNESSEE HAPPY BOYS; Perfectaphone 3133 as RIVIERA PALACE ORCHESTRA.

Although matrix 7591 with take 1 (“Smile”) was made on this date, the trumpet section there is that of Earle Oliver and Bob Effros.

### **c. November 1, 1927**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ss, cl, bcl); Stillman (t, a); Doc Opsahl/Upsaul (tb); George Levine (cl, as, ts, ss); Don McCluskie (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Jack Glaser (d, bells); Jerry Macy as “Jerry Underhill,” John Ryan as “Ryan Underhill” when singing together (v).

- 107993—Rain [vJM, JR] [aPub/JS]—PA 36708; Per 14889
- I Told Them All About You [vJM] [aPub/JS]—PA 36708; [Per 14889](#)
- [Don’t Forget When The Summer Rolls By](#) [vJM, JR]—PA 36700; Per 14879
- My Daddy [vJM, JR]—PA 36698; Per 14879

Note that [matrices 107991 to 107992 and 107994 to 107800 are untraced, and although Sutton and Bryant’s Pathé-Perfect Discography don’t suggest it, these matrices may account for any of the 3 remaining sides of this session.](#)

*Opsahl/Upsaul, Levine, McCluskie, Fidger, Golati/Gellati, and Glaser were part of Carlton Kelsey’s Orchestra, which also included Glantz, Julius Berkin, cellist Vic Zentner, and alto saxophonist Ted Greenberg (per Orchestra World’s Christmas Holiday No. 3 from December 1927 as cited in ABDRF), leading to identifying this personnel on Glantz’s sides from at least November 1927 with changes and subs (e.g., Hannaford replacing Opsahl/Upsaul and Moyer subbing for any of the reeds, etc.) as well as Jack Stillman as the second trumpet and arranger.*

### **November 3, 1927**

#### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Doc Opsahl/Upsaul (tb); Nathan Glantz (as, ss, cl, bcl); Ted Greenberg (cl, as, ss); George Levine (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Cali (bj); G.H. Green (d, x, bells).

- [18007](#)-A—The Song Is Ended (But The Melody Lingers On) [w]—Ed 52140
- 18008-B, C—The Sweetheart of Sigma Chi [w]—Ed 52140; BA 5447

### **November 5, 1927**

#### **DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA**

Dave Kaplan (p, a, dir); Julius Berkin, Stillman (t); Ephriam Hannaford (tb); Ken “Goof” Moyer (as); Doc Opsahl/Upsaul (ts); Lou Raderman or Murray “Morris” Kellner a.k.a. “Kel Murray” (vl); Harry Reser (bj); Herman Berkin? (d); Billy Jones (v).

- 18013-A, B, C—[My New York](#) [vBJ; aPub/DK]—Ed 52147

- 18014-A, B, C—Up In The Clouds [vBJ]—Ed reject

For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

## November 9, 1927

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ted Greenberg (cl, as, ss); George Levine (cl, ts, ss); Hans Fidger (p); Cali (bj); Jack Glaser (d); Irving Kaufman as "Charles Dickson" on Oriole.

- 7591-4—Smile [vIK]—Ban 6130; Dom 4061; Je 5147; Or 1074; Re 8439; Apex 8707; St 10315
- 7592-3, 4—Say It With A Red Red Rose [vIK]—Ban 6127; Cq 7001; Dom 4059; Or 1068; Re 8437; Apex 8698; St 10308; Art 02996

Various issues have been reported as using takes of matrix 7592 from both this and the October 28, 1927 session. It is believed that the details shown here are correct although it is not known whether Apex and Starr issues derive from this or the October 28, 1927 session.

Banner 6127 and 6130 as MAJESTIC DANCE ORCHESTRA; Conqueror 7001, and Domino 4059 as IMPERIAL DANCE ORCHESTRA; Domino 4061, Regal 8439, Apex 8707 and Starr 10315 as HOLLYWOOD DANCE ORCHESTRA; Oriole 1068 as BILLY JAMES DANCE ORCHESTRA; Jewel 5147 and Oriole 1074 as BOSTON SOCIETY ORCHESTRA.

## November 25, 1927

### JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Nathan Glantz (as, ss, cl, bcl); Ted Greenberg (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Don McCluskie (vl); Vic Zentner (cello); Hans Fidger (p); Ralph Golati/Gellati (bj); G.H. Green (d, x, chimes); Victor Hall, Foster House, Norman LeMoyne, and A. R. McAdams as "The Rollickers" (v).

- 18057-C—[Molly Malone](#) [w; vR]—Ed 52154
- 180S8-A—Moonlight Lane [w]—Ed 52154

## November 29, 1927

### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Izzy Friedman (cl, ts, ss); Hans Fidger (p); Cali (bj); Jack Glaser (d); Jerry White (v).

- 14250-2—[In An Oriental Garden](#) [aPub/JS]—Har 590-H; Diva 2590-G; VT 1590-V
- 14251-2—[Yep! 'Long About June](#) [vJW] [aPub/JS]—Har 552-H; Diva 2552-G; VT 1552-V
- 14252-2—[Sweet Stranger](#) [vJW]—Har 552-H; Diva 2552-G; VT 1552-V

*Izzy Friedman's clarinet solo (identified by John Leifert) in the session above resembles Buster Bailey's playing in the high register and Bix Beiderbecke in other registers. Maybe he sat in on Glantz's session?*

## December 12, 1927

### DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA

Dave Kaplan (p, a, dir); Stilman (t); Ephriam Hannaford (tb); Ken “Goof” Moyer (as, ss); Doc Opsahl/Upsahl (ts, ss); Lou Raderman or Murray “Morris” Kellner a.k.a. “Kel Murray” (vl); Harry Reser (bj); Jack Glaser (d); Billy Jones (v).

- 18014-H—Up In The Clouds [vBJ]—Ed 52170; BA 5466
- 18099-C—Lady Of Havana [vBJ]—Ed 52170

For more information about Dave Kaplan’s recordings for Edison, see Javier Soria Laso’s [discography](#).

## **December 19, 1927**

### **JACK STILLMAN AND HIS ORCHESTRA**

Stillman (t, a, dir); Mike Mosiello (t); Ephriam Hannaford (tb); Andy Sannella, Ted Greenberg (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Don McCluskie, Lou Raderman or Murray “Morris” Kellner a.k.a. “Kel Murray” (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Joe Green (d, x, bells); Ken Christie and Victor Hall, vocal duet as “The Songsters (Ken & Vic)”; Louis Katzman (a).

- 18114-C—[‘N’ You!](#) [w; vK&V]—Ed 52175
- 18115-A—[Ah! Sweet Mystery of Life](#) [w; vVH] [[aLK/JS](#)]—[Ed 52175](#)

## **December 30, 1927**

### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ss, cl, bcl, dir); Julius Berkin (t); Stillman (t, a); Ephriam Hannaford (tb); George Levine (cl, ts, ss); Hans Fidger (p); Cali (bj, g); G.H. Green or Joe Green (d, x); Dick Robertson as “Bob Dixon” on Banner, Regal, and Broadway and as “Jim Morton” on Jewel and Oriole.

- 7700-3—[An Old Guitar And An Old Refrain](#) [vDR]—Ban 7010; Bwy 1137; [Chg 552](#); [Cq 7002](#); Dom 4087; Or 1134; Je 5198; [Re 8475](#); Apex 8718; St 10320
- 7701-1, 3—[Whether It Rains, Whether It Shines](#) [vDR]—Ban 7009; Bwy 1136; Cq 7012 (-3); Pm 20578; Dom 4089; Or 1128; Re 8480; Apex 8760; St 10348
- 7702-1—[One More Night](#) [vDR]—Ban 7008; Bwy 1137; Cq 7100; Dom 4093; Je 5190; Or 1135; [Re 8476](#); EBW 4834; Imp 1876

Banner 7008, 7009, 7010 and Challenge 552 MAJESTIC DANCE ORCHESTRA; Conqueror 7012 as HOLLYWOOD DANCE ORCHESTRA; Oriole 1128, 1134, 1135 and Jewel 5190 & 5198 as TENNESSEE HAPPY BOYS; Edison Bell 4834 as THE PLAZA BAND.

## **January 13, 1928**

### **NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS**

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, bs, ss); George Levine? or Doc Opsahl/Upsahl? (cl, ts, ss); Hans Fidger (p); John Cali (bj); Jack Glaser (d); Arthur Hall (v); Ted Eastwood (a).

- 145523-2, 3—Lovely Lady [vAH]—Har 589-H; Diva 2589-G; VT 1589-V
- 145524-2, 3—[You Gotta Be Good To Me](#) [vAH] [aPub/JS]—[Har 586-H](#); [Diva 2586-G](#); [VT 1586-V](#)
- 145525-1, 2—[Mary Ann](#) [vAH] [[aTEas/JS](#)]—[Har 586-H](#); [Diva 2586-G](#); VT 1586-V

*Dig Glaser’s after-beat cymbal crashes on the session above!*

## **January 30, 1928**

## JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Andy Sannella, Ted Greenberg (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Cali (bj); G.H. Green (d, x, bells); Victor Hall, Foster House, Norman LeMoyne, and A. R. McAdams as “The Rollickers” (v); Walter Paul (a).

- 18202-C—[Japansy](#) [w; vR; aWP/JS]—[Ed 52211](#)
- 18203-C—[When Love Comes Stealing](#) [w; vR]—[Ed 52211](#)  
*Covering new releases in Variety of March 28, 1928, Abel Green said that Ed 52211 contained “unusual waltzes” that were “very worthy.”*

## February 23, 1928

### DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA

Dave Kaplan (p, a, dir); Stillman, Julius Berkin? (t); Ephriam Hannaford (tb); Ken “Goof” Moyer (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Don McCluskie (vl); Ralph Golati/Gellati (bj); Billy Jones, Ernest Hare (v); Joe Nussbaum (a).

- [18254](#)-A, B, C—[Shepherd Of The Hills](#) [vBJ; aJN/DK]—Ed 52234; BA 5466
- [18255](#)-A, B, C—[Golden Gate](#) [vEH]—Ed 52234

For more information about Dave Kaplan’s recordings for Edison, see Javier Soria Laso’s [discography](#).

## March 1, 1928

### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Doc Opsahl/Upsahl (cl, ts, ss); Hans Fidger (p); Cali (bj); Jack Glaser (d); Arthur Hall (v).

- 145703-2—One More Night [vAH]—Har 604-H; Diva 2604-G; VT 1604-V
- 145704-2—[Down South](#) [vAH]—Har 604-H; Diva 2604-G; VT 1604-V
- 145705-2—[My Stormy Weather Pal](#) [w] [vAH]—Har 615-H; Diva 2615-G; VT 1615-V

## March 19, 1928

### JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Mike Mosiello (t); Ephriam Hannaford (tb); Andy Sannella (cl, as, bcl), Arnold Brilhart? (cl, as, ss, ob); Doc Opsahl/Upsahl (cl, ts, ss); Don McCluskie, Murray “Morris” Kellner a.k.a. “Kel Murray” (vl); Vic Zentner (cello); Hans Fidger (p); Cali (bj); Joe Green (d, vib, bells); Horace A. Ruwe as “J. Donald ‘Jack’ Parker” a.k.a. “Happy Jack” (v).

- [18313](#)-A—[Little Mother](#) [w; vJP]—[Ed 52258](#)
- [18314](#)-B—[That Wonderful Night And You](#) [w; vJP]—[Ed 52258](#)

## March 30, 1928

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, ss, cl, bcl, dir); Stillman (t, a); Doc Opsahl/Upsahl (tb); George Levine (cl, as, ts, ss); Don McCluskie (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Jack Glaser (d, chimes, bells).

- GEX-1168—Meridianos De La Paz [sic]—Discos Gnt 40124; Universal 4008
- GEX-1169—[Graciella](#) [pasodoble]—Discos Gnt 40123; Universal 4006



- GEX-1170—Carmen Arroyo—Discos Gnt 40124; Universal 4007
- GEX-1171-A—[María Luisa](#) [Movia Luisa Novelo per Johnson-Shirley's ADBRF] [[Jarana](#)—Discos Gnt 40123; Universal 4006

Discos Gennett 40123 and 40124 as ORQUESTA DE LOS TOREROS MÚSICOS. An unknown pseudonym may be used on Universal 4006 and 4008. Matrix GEX-1170 is shown in the Spanish Gennett catalog as “La Mexicana Bonita.”

### April 11, 1928

#### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Mike Mosiello (t); Stillman (t, a); Chuck Campbell (tb); Andy Sannella (cl, as, stg); Doc Opsahl/Upsahl (cl, ts, ss); Hans Fidger (p); Cali (bj); Joe Green? (d, x); Leroy Montesanto as “Larry Miller” on Broadway and “Roy Silver” on Oriole and Jewel (v); Frank Skinner (a).

- 7909-1, 2—[After My Laughter Came Tears](#) [vLM; aFS/JS]—Ban 7087; Chg 579; Dom 4131; Or 1208; Re 8532; Apex 8761; St 10531
- 7911-1—[Waitin' For Katy](#) [vLM]—Ban 7084; Bwy 1167; Dom 4129; Je 5263; Or 1200; Re 8537; Apex 8760; St 10350
- 7912-2—Somebody I Know [vLM]—Ban 7133; Bwy 1167; Or 1251

Banner 7087 and Challenge 579 as MAJESTIC DANCE ORCHESTRA; Jewel 5263 as JEWEL DANCE ORCHESTRA; Oriole 1200 as ORIOLE DANCE ORCHESTRA; 1208 and 1251 as TENNESSEE HAPPY BOYS. Matrix 7910 is “Beloved” by The Dixie Marimba Players from April 13, 1928.

### April 12, 1928

#### NATHAN GLANTZ AND HIS ORCHESTRA as MANHATTAN DANCE MAKERS

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Ted Greenberg (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Hans Fidger (p); Cali (bj); Jack Glaser (d); Arthur Fields (v).

- 145995-1, 2—Dolores [vAF]—Har 604-H; Diva 2604-G; VT 1604-V
- 145997-1, 2—Siren Of The Nile [vAF]—Har 604-H; Diva 2604-G; VT 1604-V
- 145998-1, 2—Sister Della's Fella [vAF]—Col reject

*This was Glantz's last session as the Manhattan Dance Makers.*

### April 17, 1928

#### DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA

Dave Kaplan (p, a, dir); Mike Mosiello (t); Stillman (t); Ephriam Hannaford (tb); Nathan Glantz (as, ss); Larry Abbott (as, ts, ss); Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); Ralph Golati/Gellati (bj); Jack Glaser (d); Billy Jones, Ernest Hare (v).

- 18410-A, B, C—Just A Little Kiss From A Little Miss [vBJ]—Ed reject but tests of all three takes exist at TENHP
- 18411-A—You May Be Right, You May Be Wrong (But Right Or Wrong I Love You) [vEH; aPub/DK]—Ed 52304

For more information about Dave Kaplan's recordings for Edison, see Javier Soria Laso's [discography](#).

*Stillman solos with straight mute and then open horn on on the last chorus of “You May Be Right” (matrix 18411 above).*

## May 10, 1928

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Bob Effros (t); Stillman (t, a); Chuck Campbell (tb); Andy Sannella (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Arthur Schutt (p, a); Cali (bj); Jack Glaser (d); Leroy Montesanto as “Roy Silver” on Oriole and Jewel (v).

- 7965-1, 2—When You’re In Love [vLM]—Ban 7132; Chg 637; Je 5312; Or 1260
- 7966-2—Swanee Sue [vLM]—Ban 7163; Chg 681; Je 5332; Or 1262
- 7967-2, 3—Life Means Nothing To Me [vLM]—Ban 7186; Chg 541; Je 5365; Or 1306

Banner 7163 and Challenge 681 as MISSOURI JAZZ BAND; Oriole 1260, 1262, 1306, Jewel 51312, 5332 and 5365 as TENNESSEE HAPPY BOYS.

## July 9, 1928

Glantz (ts, ss, cl, bcl, dir); Irving Peskin (t); Stillman (t, a); Chuck Campbell (tb); Larry Abbott (cl, as, ss, scat); Andy Sannella (cl, as, ss); Hans Fidger (p); Harry Reser (bj); Jack Glaser (d); Smith Ballew as “Harry Sommers” on Paramount and Broadway and “Morton Frye” on Banner, Domino, and “Frank Perry” on Oriole).

- 8079-1—Dream River [vSB?]—Ban 7190; Dom 4168; 21478; Re 8597; Apex 8817; Lucky Strike [LS] 24328; Mic 22328; St 10387; Imp 1931
- 8080-1—Strolling In The Moonlight With You [vSB]—Ban 7198; Or 1304
- 8081-2—To Have, To Hold, Then Lose You [vSB, LA (scat)]—Ban 7185; Bwy 1186; Or 1312; Pm 20628

Oriole 1304 and 1312 as TENNESSEE HAPPY BOYS. Matrix 8081 is reported as not sounding like a Glantz orchestra (since Glantz is not heard), but it’s similar to the band on the reverse of Banner 7185—Harry Reser with “I’m On The Crest Of A Wave” on matrix 8094 from July 13, 1928—and the scat singer is reported as the same one on that record, which is Larry Abbott.

*Peskin’s [diary](#) confirms his presence on the July 9, 1928, above. He’s also the hot trumpet on matrix 8080.*

## July 26, 1928

### JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Ephriam Hannaford (tb); Andy Sannella (cl, as, ss); Don McCluskie (vl); Hans Fidger (p); Harry Reser (bj); Joe Green (d, x, vib, chimes); Horace A. Ruwe a.k.a. “J. “Donald ‘Happy Jack’ Parker” (v).

- 18639—[Laugh, Clown, Laugh!](#) [w; vJP]—[Ed 52372](#); BA 5593
- N-349—Laugh, Clown, Laugh! [w; vJP]—Ed rejected
- 18640—[There’ll Never Be Another You](#) [w; vJP]—[Ed 52372](#)
- N-350—There’ll Never Be Another You [w; vJP]—Ed rejected

## September 15, 1928

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Chuck Campbell (tb); Andy Sannella (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Jack Glaser (d); Leroy Montesanto as “Roy Silver” on Oriole and Jewel (v).

- 8173-2—[Any Way](#) [w; vLM]—Ban 7227; New Phonic [NP] 1256; Or 1347; Crown [Cr] 81118; Dom 181118; Sterling [Stg] 281118

- 8174-2—When The Bluebird Builds Its Nest [vLM]—Ban 7224; Chg 921; Or 1333
- 8175-2—I Always Knew [w; vLM]—Ban 7222; Je 5393

Oriole 133, Challenge 921 and Jewel 5393 as TENNESSEE HAPPY BOYS; Oriole 1347 as BALTIMORE SOCIETY ORCHESTRA; New Phonic 1256 as MASTER MELODY PLAYERS; Crown 81118, Domino 181118 and Sterling 281118 as LEROY MONTE'S ORCHESTRA.

### **October 11, 1928**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ss, cl, bcl, dir); Julius Berkin? (t); Stillman (t, a); Doc Opsahl/Upsahl (tb); Ted Greenberg (cl, as, ss); George Levine (cl, as, ts, ss); Don McCluskie (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Jack Glaser (d); Leroy Montesanto "Roy Silver" on Oriole and Jewel (v).

- 8246-3—There's Only One Way For The Wayward One [w; vLM]—Ban 6208; Chg 973; Je 5442; Or 1391
- 8247-2—Waltzing [w; vLM]—Ban 6212
- 8248-2, 3—My Dreams Are Dreams Of You [w; vLM]—Ban 7250; Or 1372

Banner 6212 as MAJESTIC DANCE ORCHESTRA; Challenge 973, Jewel 5442 and Oriole 1391 as TENNESSEE HAPPY BOYS; Oriole 1372 as BOSTON SOCIETY ORCHESTRA.

### **November 18, 1928**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Doc Opsahl/Upsahl (cl, ts, ss); Hans Fidger (p); Ralph Golati/Gellati (bj); Jack Glaser (d).

- GEX-2140-B—No Me Digas No (t)—Discos Gnt 40170; Universal 4061
- GEX-2141—[Ojos Negros](#)—Discos Gnt 41069; Universal 4029
- GEX-2142—Casarme? Nunca!—Discos Gnt 40168; Universal 4030

Discos Gennett 40168, 40169 and 40170 as ORQUESTA DE LOS TOREROS MÚSICOS. Sides under this alias are [available online](#).

### **January 19, 1929**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Chuck Campbell (tb); Andy Sannella (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Russ Carlson (p); Cali (bj); Jack Glaser (d); Arthur Fields as "Harry Crane" on Challenge and Jewel and "George Howard" on ORIOLE (v).

- 8473-2—[American Love](#) [vAF]—[Ban 6288](#); [Chg 948](#); Je 5512; Or 1455
- 8474-2—[Cherry Blossom Love Nest](#) [vAF]—[Ban 6290](#); Chg 949; Je 5513; Or 1458
- 8475-2—[In The Light Of My Baby's Eyes](#) [vAF]—[Ban 6287](#); Je 5511

Challenge 948, Jewel 5512, and Oriole 1455 as ROY COLLINS' DANCE ORCHESTRA; Challenge 949, Je 5513 and Or 1458 as BOB GREEN'S DANCE ORCHESTRA; Jewel 5511 as BILLY JAMES' DANCE ORCHESTRA.

### **March 4, 1929**

Glantz (as, ss, cl, bcl, dir); Leo McConville? or Mannie/Manny Klein? (t); Stillman (t, a); Chuck Campbell (tb); Larry Abbott (cl, as, ss); Russ Carlson (p); Cali (bj); Jack Glaser (d, chimes); Arthur Fields as "Harry Crane" on Oriole (v).

- 8583-3—[Somebody's Crazy About Me \(I'm Just Crazy Over Myself\)](#) [vAF]—[Ban 6328](#); Chg 960; Or 1513
- 8584-2—[Cool Down](#) [vAF]—Ban 6349; Je 5572; [Or 1542](#)
- 8585-1, 2, 3—[Love Me A Little Bit Every Day](#) [vAF]—[Ban 6347](#); Chg 935; [Je 5573](#); [Or 1535](#); Cr 81370; Dom 18370; Stg 28370

Jewell 5572, 5573, Oriole 1513, 1535, 1542 and Challenge 935 and 960 as TENNESSEE HAPPY BOYS.

### **March 14, 1929**

#### **JACK STILLMAN AND HIS ORCHESTRA**

Walter Scanlan (v).

- 19100-B—The Waltz I Can't Forget) [w; vWS]—Ed 52552
- N-791-A—The Waltz I Can't Forget) [w; vWS]—Ed rejected
- 19101-A—Blue Waters [w; vWS]—Ed 52552
- N-792-A—Blue Waters [w; vWS]—Ed rejected

### **c. April 1928**

#### **JACK STILLMAN'S ROYAL TROUBADOURS**

Same.

- 1087-2—Ramona [w]—Her 6086
- 1088-1—Blue Night (Noche Azul)—Her 6086; Flexo 148 (8.25")

Flexo 148 falls between the date of the last New Flexo (1923) and the commencement of Flexo in 1929. It may have been a private pressing. The reverse, also labeled as Jack Stillman's Orioles, is actually a piano solo by Henry Starr (see Rust Jazz).

### **April 2, 1929**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ss, cl, bcl, dir); Mannie/Manny Klein (t); Stillman (t, a); Chuck Campbell (tb); Andy Sannella (cl, as, ss); Russ Carlson (p); John Cali (bj); Jack Glaser (bj); Arthur Fields as "Harry Crane" on Oriole (v).

- 8651-2—[Forever After](#) [vAF]—Ban 6372; [Or 1568](#)
- 8653-2, 3—[Waiting For The Sunshine And You](#) [vAF]—[Ban 6377](#); Je 5596; Or 1552; Cr 81360; Dom 18360; Stg 281360

Jewel 5596, Oriole 1552, and 1568 as TENNESSEE HAPPY BOYS. Note that matrices 8652, 8653, and 8655 are by Billy James and His Orchestra.

### **April 30, 1929**

#### **JACK STILLMAN AND HIS ORCHESTRA**

- N-877-A—Evangeline [w]—Ed 14054
- N-878—Giovanna [w]—Ed rejected

### **May 13, 1929**

#### **NATHAN GLANTZ AND HIS ORCHESTRA**

Glantz (as, ss, cl, bcl, dir); Mannie/Manny Klein (t); Stillman (t, a); Chuck Campbell (tb); Andy

Sannella (cl, as, ss); Russ Carlson (p); Cali (bj); Jack Glaser (d); Arthur Fields as "Harry Crane" on Oriole and Jewel (v).

- 8748-1—[Little Paradise \[vAF\]](#)—[Ban 6414](#); Chg 821; Je 5624; [Or 1602](#)
- 8749-2—[Not For A Day But Forever \[vAF\]](#)—[Ban 6377](#); Chg 823; Je 5620; [Or 1604](#)
- 8750-1, 3—[Twilight Kisses \[vAF\]](#)—[Ban 6409](#); Je 5625; [Or 1605](#)
- 8751-2—[Ain't She Cute? \[vAF\]](#)—[Ban 6421](#); Je 5364; Or 1596

Challenge 821, 823, Jewel 5620, 5624, 5625, 5634, Oriole 1596, 1602, 1604 and 1605 as TENNESSEE HAPPY BOYS.

### May 16, 1929

Glantz (cl, bcl, dir); Mike Mosiello (t); Stillman (t, a); Charlie Butterfield (tb); Andy Sannella (cl, as, ss); Hans Fidger (p); Cali (bj); Joe Green (d, x); Horace Ruwe a.k.a. "J. Donald 'Happy Jack' Parker (v).

- [19194-A, B, C—Farewell Blues \[vJDP\]](#)—[Ed 52591](#)
- [N-898-A, B, C—Farewell Blues \[vJDP\]](#)—Ed 11049
- [19195-A, B, C—Wabash Blues \[vJDP\]](#)—[Ed 52591](#)
- [N-899-A, B, C—Wabash Blues \[vJDP\]](#)—Ed 11049

All releases above as as THE CAMPUS CUT-UPS. Note that the Edison weekly transmittal sheet and cash book (*Edison Discography*) say "Glantz New Comb.," originally listed as "Campus Rollers," for the first time in this session made in the AM.

### May 27, 1929

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Chuck Campbell (tb); Andy Sannella (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Cali (bj); Jack Glaser (d, vib, bells); Jerry White as "William Stanley" on Oriole and Jewel (v).

- 8773-3—[Sweet Rosie O'Day \[w; vJW\]](#)—[Ban 6436](#)
- 8774—[I'm In Love With Someone \(Who's Not In Love With Me\) \[w; vJW\]](#)—[Ban 6420](#); Or 1623
- 8775-3—[After All That I've Been To You \[w; vJW\]](#)—[Ban 6416](#); Chg 845; Je 5621; [Or 1610](#)

Oriole 1610, 1623, Jewel 5621, and Challenge 845 as TENNESSEE HAPPY BOYS.

### June 14, 1929

Glantz (cl, bcl, dir); Mike Mosiello (t); Stillman (t, a); Chuck Campbell (tb); Andy Sannella (cl, as); Hans Fidger (p); John Cali (bj); Joe Green (d, x); Phil Dewey (v).

- [19254-A, B, C—Roll Dem Roly-Boly Eyes \[vPD\]](#)—[Ed 52616](#)
- [N-959-A, B, C—Roll Dem Roly-Boly Eyes \[vPD\]](#)—Ed 11050 (not issued)
- [19255-A, B, C—Ballin' The Jack \[vPD\]](#)—[Ed 52616](#)
- [N-960-A, B, C—Ballin' The Jack \[vPD\]](#)—Ed 11050 (not issued)

All releases above as as THE CAMPUS CUT-UPS. This session made in the PM was entered in the Edison studio cash book as by "Glantz Orchestra." *Edison Discography* shows matrix 19254-A being approved. Edison 11050 was changed from release 3 to "No definite date" before eventually being scheduled for release 16 (on November 29, 1929, after manufacturing ceased) and the label copy was prepared.

### June 19, 1929

## JACK STILLMAN AND HIS ORCHESTRA

Two violins added this session; Tommy Weir (v).

- N-969-A—Just Beyond the Blue [w; vTW]—Ed 14054
- N-970—Silvery Moon [w; vTW]—Ed reject

## June 20, 1929

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Chuck Campbell (tb); Andy Sannella (cl, as, ss, stg); Ted Greenberg (cl, as, ss); Doc Opsahl/Upsahl (cl, ts, ss); Don McCluskie, Murray “Morris” Kellner a.k.a. “Kel Murray” (vl); Hans Fidger (p); Cali (g); Jack Glaser (d, vib, bells); Jerry White as “William Stanley” on Oriole and Jewel (v).

- 8825-2—[Tonight, Sweetheart, Tonight \[w; vJW\]](#)—[Ban 6448](#); Je 5653; [Or 1626](#)
- 8826-2—[Ruby \[w; vJW\]](#)—Ban 6469; Or 1632
- 8827-2, 3—[I Love The Night \[w; vJW\]](#)—[Ban 6438](#); Je 5649; [Or 1653](#)

Jewel 5653 and Oriole 1626 as TENNESSEE HAPPY BOYS; Jewel 5649 and Oriole 1653 as BOSTON SOCIETY ORCHESTRA.

## July 2, 1929

### MOTION PICTURE ORCHESTRA

Stillman (organ); Rosario Bourdon (dir); Bruno Reibold (assistant dir); Billy Murray (sound effects); orchestra of 15 players; Columbia Pictures (production company). Recorded in Church Building, Camden, NJ.

- MVE-55069-1, 1A, 2—Slow Beau

This music may have been used to accompany the Krazy Kat cartoon “[Slow Beau](#).” Stillman may have played for and/or directed music for other Krazy Kat cartoons, many of which are now lost films. See DAHR for [more information](#).

## July 15, 1929

### JACK STILLMAN’S ORCHESTRA

Two extra players, probably violins as above, added for this session.

- 19293-8—Just Beyond the Blue [w, vTW]—Ed 52631
- N-969-F-G-H—Just Beyond the Blue [w, vTW]—Ed rejected
- 19294-A—Silvery Moon [w, vTW]—Ed 52631
- N-970-F-G-H—Silvery Moon [w, vTW]—Ed rejected
- 19295—Recollections [w, vTW]—Ed rejected
- N-1019-A, B, C—Recollections [w, vTW]—Ed rejected

## July 17, 1929

### NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Andy Sannella (cl, as, ss); Don McCluskie (vl); Hans Fidger (p); Jack Glaser (d); Smith Ballew as “Buddy Blue” on Banner and “Gary Dawson” on Oriole (v).

- 4001—Ev’ryone Loves Me But You [w; vSB]—[Cam 9286](#); Lin 3313; Ro 1088



- 8871-2—[Ev'ryone Loves Me But You \[w; SB\]](#)—Ban 6475; Or 1661; Cr 81130; Dom 181130; Stg 281130
- 4002-1—Just One More Waltz With You, Sweetheart [w; vSB]—[Cam 9300](#); Lin 3327; [Ro 1102](#)
- 8872-2—[Just One More Waltz With You, Sweetheart \[w; SB\]](#)—Ban 6476; Je 5680; Or 1661; Cr 81164; Dom 181164; Stg 281164
- 4003—Everyone Knows [w; vSB]—Cam 9298; Lin 3325; Ro 1100
- 8873-2—[Everyone Knows \[w; vSB\]](#)—Ban 6474; Or 1660; Apex 41031; Cr 81135; Dom 181135; Stg 281135

Oriole 1160 as BOSTON SOCIETY ORCHESTRA; 1661 as BALTIMORE SOCIETY ORCHESTRA; Oriole 2582 and Jewel 5680 as TENNESSEE HAPPY BOYS; Cameo 9286, 9298, Lincoln 3313, 3325, Romeo 1088, 1100 and 1102 as SOCIETY NIGHT CLUB ORCHESTRA; Cameo 9300 and Lincoln 3327 as ERNEST CARL'S DANCE ORCHESTRA; Crown 81130, Domino 181130 and Sterling 281130 as FRED COOPER'S DANCE BAND; Crown 81164, Domino 181164 and Sterling 281164 as LLOYD HALL AND HIS ORCHESTRA.

### July 25, 1929

Glantz (cl, bcl, dir); Mike Mosiello (t); Stillman (t, a); Charlie Butterfield (tb); Andy Sannella (cl, as); Hans Fidger (p); John Cali (bj); Joe Green (d).

- [19315-A, B, C—I'm The Medicine Man For The Blues](#)—Ed 52649
- [N-1039-A, B, C—I'm The Medicine Man For The Blues](#)—Ed 14044
- [19316-A, B, C—Campus Rush](#)—Ed 52649
- [N-1040-A, B, C—Campus Rush](#)—Ed 14044

Matrices 19315-B, 19316-B, N-1039 with takes B and C and all takes of N-1040 were approved. Edison 14044 was set up for Release N5 on September 13, 1929.

### August 2, 1929

JACK STILLMAN AND HIS ORCHESTRA

Walter Scanlan (v).

- 19331-A—Pagan Love Song [w; vWS]—Ed 5263
- N-1055-A—Pagan Love Song [w]—Ed 14051
- 19332-A—Witmark Theme Waltzettes (Intro. Gypsy Charmer from *The Squall*), I Love You, I Hate You from *Careers*, Lady Divine—Ed 52639
- N-1056-A—Witmark Theme Waltzettes (Intro. Gypsy Charmer from *The Squall*), I Love You, I Hate You from *Careers*, Lady Divine —Ed 14051

### August 15, 1929

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ts, cl, bcl, dir); Stillman (t, a); Ephriam Hannaford (tb); Andy Sannella (cl, as); Don McCluskie (vl); Hans Fidger (p); Jack Glaser (d); William Robyn as "John Spear" on Banner and "Robert Williams" and "Roy Powell" on Oriole & Jewel (v).

- 8928-1—[Runaway Baby \[w; vWR\]](#)—[Ban 6480](#); Je 5683; Or 1646, 1703; Cr 81356; Dom 181356; Stg 281356
- 4145—[I'll Always Take Care Of You \[w; vWR\]](#)—[Cam 9302](#); Lin 3329; Ro 1104
- 8929-2—[I'll Always Take Care Of You \[w; vWR\]](#)—[Ban 6541](#); Chg 859; Or 1670

● 8935—Happiness Lane [w; vWR]—Ban 6541; Je 5712; Or 1724  
Oriole 1646 as both LARRY HOLTON’S ORCHESTRA and THE GOTHAM RHYTHM BOYS; Oriole 1703, 17742 and Jewel 5683 as TENNESSEE HAPPY BOYS; Jewel 5712 as BILLY JAMES AND HIS ORCHESTRA; Cameo 9320, Lincoln 3329 and Romeo 1104 as SOCIETY NIGHT CLUB ORCHESTRA.

8928 has lovely, solemn, well-balanced brass with a tuba nicely bottoming out the harmonies.

### August 21, 1929

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Doc Opsahl/Upsahl (tb); George Levine, (cl, ts, ss, fl); Don McCluskie (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Jack Glaser (d).

- GEX-2307—La Paloma Que Volo [sic]—Discos Gnt 40248; Universal 4017
- GEX-2308-A—Tampico Hermoso—Discos Gnt 40246; Universal 4007
- GEX-2309-A—Queja Pampera [t]—Discos Gnt 40303; Universal 4023
- GEX-2310-A—A Media Luz [t]—Discos Gnt 40303; Universal 4020
- GEX-2311-A—La Paleta—Discos Gnt 40246; Universal 4021
- GEX-2312-A—[Corazon Partido \[sic\]](#) [t]—Discos Gnt 40302; Universal 4016
- GEX-2313-A—Soy Virgencita—Discos Gnt 40247; Universal 4020
- GEX-2314-A—[Sueño Y Realidad \[w\]](#)—Discos Gnt 40247; Universal 4016

Discos Gennet 40246, 40247, 40248, 40302 and 40303 as ORQUESTA DE LOS TOREROS MUSICOS [sic]; Universal 4016 as ORQUESTA JIMÉNEZ.

### September 4, 1929

JACK STILLMAN AND HIS ORCHESTRA

Four extra men added this session. J. Donald “Jack” Parker (v).

- N-1109-C—Go to Bed [w]—Ed 140665
- N-1110-C—Rock Me to Sleep in Your Arms [w]—Ed 14065

### September 14, 1929

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Doc Opsahl/Upsahl (tb); George Levine (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Joe Green (d, bells).

- GEX-2345-A—Lagrimas De Amor [sic]—Discos Gnt 40224; Universal 4037
- GEX-2346—[La Negra Noche \[danza\]](#)—Discos Gnt 40225; Universal 4043
- GEX-2347—[Morir Soñando \[w\]](#)—Discos Gnt 40225; Universal 4043
- GEX-2348-A—Dolores Del Rio (sic) [w]—Discos Gnt 40224; Universal 4045

Discos Gennett 40224, 40225 and Universal 4043 as ORQUESTA DE LOS TOREROS MÚSICOS. The titles shown for matrices GEX-2345 and GEX-2346 are shown as on the ledger sheet. A catalog of the period, however, shows them as “Lagrimas Del Corazon” and “Noche Malvada” respectively. It is not known how the records were labeled.

### September 15, 1929

JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Andy Sannella (cl, as, ss); Don McCluskie (vl); Vic Zentner (vc); Charlie Magnante? (accordion); Hans Fidger (p); Cali (g); G.H. Green, Joe Green (d, marimba, x).

- GEX-2353—[Trago Amargo \[tango\]](#)—Discos Gnt 40222; Universal 4038

- GEX-2354—[El Caballo Criollo \[tango\]](#)—Discos Gnt 40302; Universal 4047
  - GEX-2355—[Menudita \[danza\]](#)—Discos Gnt 40223; Universal 4038
- Universal 4038 and 4047 as IGNACIO MARTÍNEZ Y SU ORQUESTA.

### September 21, 1929

- GEX-2356—Pajarillo Banaugueno—Discos Gnt 40222; Universal 4045
- GEX-2357—Anoche A Los Dos [tango]—Discos Ont 40223; Universal 4037
- GEX-2358—[Ladrillo \[tango\]](#)—Discos Gnt 40281; Universal 4047

Discos Gennet 40222 AND 40281 as JOSÉ CANDULLO YSU ORQUESTA; Universal 4047 as ORQUESTA TEXANA. Titles noted above per the file cards but contemporary catalog shows matrix GEX-2356 as "Pajarillo Barranqueno" and GEX-2357 as "Vos Tenis La Culpá."

### September 23, 1929

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (ts, cl, bcl, dir); Stillman (t, a); Doc Opsahl/Upsahl (tb); Andy Sannella (cl, as, ss, stg); Larry Abbott (cl, as, ss); Don McCluskie, Murray "Morris" Kellner a.k.a. "Kel Murray" (vl); Hans Fidger (p); Cali (bj, g); Jack Glaser (d, bells, vib, chimes); William Robyn as "Roy Powell" on Jewel and Oriole (v).

- 4091—At Twilight [w; vWR]—[Cam 9308](#); Lin 3355; Ro 1110
- 9032-3—[At Twilight \[w; vWR\]](#)—[Ban 6549](#); Je 5739; Or 1729; Imp 2239
- 9033-1, 2, 3—Shimmering Moon [v]—ARC rejected?
- 9034—Love Me In My Dreams [v]—ARC rejected

Cameo 9308, Lincoln 3355 and Romeo 1110 as ERNEST CARL'S DANCE ORCHESTRA; Jewel 5736 and Oriole 1729 as TENNESSEE HAPPY BOYS. ADBRF reports that matrix 9034 was issued on Oriole 1778, but it actually uses Roy Smeck's recording of "Love Me" (ARC matrix 9127) made on November 7 of 1929. Matrix 9034 was remade on December 3 of 1929 by Adrian Schubert's Orchestra with matrix 9195.

### October 1, 1929

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Doc Opsahl/Upsahl (tb); George Levine (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Jack Glaser (d).

- GEX-2370—Medias De Seda [t]—Discos Gnt 40245; Universal 4052
- GEX-2371—Moscósita [t]—Discos Gnt 40281; Universal 4051
- GEX-2372—Tango Negro [t]—Discos Gnt 40244; Universal 4052
- GEX-2373—Mi Amado [t]—Discos Gnt 40244; Universal 4059

Discos Gennett 40244, 40445 and 40281 as ORQUESTA DE LOS TOREROS MUSICOS [sic].

### October 5, 1929

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Doc Opsahl/Upsahl (tb); George Levine (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Ralph Golati/Gellati (bj); Jack Glaser (d).

- GEX-2379—Yo Te Amo Means I Love You—Discos Gnt 40280; Universal 4059
- GEX-2380—Besos Y Cerezas—Discos 40248; Universal 4051
- GEX-2381—Aires Nacionales Mexicanos, Part 1—Discos Gnt 40249; Universal 4049
- GEX-2382—Aires Nacionales Mexicanos, Part 2—Discos Gnt 40249; Universal 4049

Discos Gennett 40248, 40249 and 40280 as ORQUESTA DE LOS TOREROS MUSICOS.

## November 25, 1929

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Doc Opsahl/Upsahl (tb); George Levine (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Cali (bj, g); G.H. Green (d, x).

- GEX-2513—[Himno Nacional De México](#)—Universal 4070
- GEX-2514-A—Mis Cositas—Universal 4064
- GEX-2515-B—[Jarabe Tapatio](#)—Universal 4070
- GEX-2516—Una Noche Serena Y Obscura (sic) [w]—Universal 4076

Universal 4070 as ORQUESTA DE LOS TOREROS MÚSICOS.

## November 25, 1929

### JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Doc Opsahl/Upsahl (tb); Andy Sannella (cl, as, ss) George Levine (cl, ts, ss); Don McCluskie (vl); Hans Fidger (p); Cali (bj, guitar, mandolin); G.H. Green (d, x).

- GEX-2517-A—Paloma Mensajera—Universal 4074
- GEX-2518-A—[A Una Ola](#)—Universal 4064
- GEX-2519—[Noche Azul](#) [w]—Universal 4064

Universal 4064 as IGNACIO MARTÍNEZ Y SU ORQUESTA.

## November 26, 1929

Joe Wilbur (v).

- GEX-2523—All That I'm Asking Is Sympathy [w; vJW]—Gnt 7057; GS 30065; Ch 15864; Spt 9584
- GEX-2523-A—All That I'm Asking Is Sympathy [w; vJW]—Gnt 7057; Ch 15864; Spt 9584
- GEX-2524-A—Dream Lover [w; vJW]—Gnt 7057; Cb 15913; Spt 9581
- GEX-2525-A—Dance Away The Night [w; vJW]—Gnt 7043; Ch 15864; Spt 9581

Champion 15864 and 15913 as SID MAYNARD AND HIS ORCHESTRA.

## December 4, 1929

### MOTION PICTURE ORCHESTRA

Stillman (assistant dir, organ); Joe De Nat (dir); Billy Murray (sound effects); orchestra of 10 players; Columbia Pictures (production company). Recorded in Church Building, Camden, NJ.

- MVE-55069-3, 3A, 4, 4A, 5, 5A

This music may have been used to accompany the *Krazy Kat* cartoon “[Slow Beau](#).” Stillman may have played for and/or directed music for other *Krazy Kat* cartoons, many of which are now lost films. See DAHR for [more information](#).

## January 13, 1930

### JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir); Joe Wilbur (v).

- GEX-2567-A—If I'm Dreaming (Don't Wake Me Up Too Soon) [w; vJW]—Gnt 7105; Ch 15913; Spt 9607
- GEX-2567-8—If I'm Dreaming (Don't Wake Me Up Too Soon) [w]—Gnt rejected
- GEX-2568—Missouri Moon [w; vJW]—Gnt 7118; Ch 15931; Spt 9602
- GEX-2568-8—Missouri Moon [w]—Gnt rejected

- GEX-2569—The Shepherd's Serenade [w, vJW]—Ont7 105; Ch 15931; Spt 9607
- GEX-2569-8—The Shepherd's Serenade [w]—Gnt rejected  
Champion 15913 and 15931 as SID MAYNARD AND HIS ORCHESTRA.

## **February 2, 1930**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Stillman (t, a).

- GEX-2588-A—Bandarillos De Fuego (sic)—Universal 4095
- GEX-2589-A—Flores Marchitas [w]—Universal 4095
- GEX-2590—Marta [pasodoble]—Universal 4084
- GEX-2591—California [pasodoble]—Universal 4084

## **February 5, 1930**

JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir).

- GEX-2592-A—Entres Las Nubes—Universal 4090
- GEX-2593-A—Secreto Eterno—Universal 40
- GEX-2594—Viva Mi Desgrana [w]—Universal 4093
- GEX-2595-A—Amor Puro [w]—Universal 4090

## **April 12, 1930**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Stillman (t, a).

- GEX-2661-A—Flores De Cabaret—Discos Gnt 40323; Ch 16664; Universal 4112
- GEX-2662-A—Narciso Negro [w]—Discos Gnt 40320; Ch 16666; Universal 4110
- GEX-2663—Charmeuse [w]—Discos Gnt 40323; Ch 16664; Universal 4112
- GEX-2664—Pienso En Ti [w]—Discos Gnt 40322; Universal 4111

Discos Gennett 40320, 40322 and 40323 as ORQUESTA DE LOS TOREROS MUSICOS [sic]. Note that ABDRLF lists an additional session on April 14, 1930 with the same titles, numbers, and takes, but these are all repeated (with the Champion issues of the first three titles marked as uncertain. Unless the Gennett files have an explanation and until the DAHR manages to include the rest of the Gennett output, these issues are added to the same date in this discography.

## **April 12, 1930**

JACK STILLMAN AND HIS ORCHESTRA

Stillman (t, a, dir).

- GEX-2665-A—Entus Brazos—Discos Gnt 40320; Universal 4109
- GEX-2666-A—Atzimba—Discos Gnt 40322; Universal 4111
- GEX-2667—El Campesino Alegre [m]—Discos Got 40314; Universal 4102
- GEX-2668—Elena [pasodoble]—Discos Got 40314; Universal 4102

## **April 13, 1930**

Jack Pearl (v).

- GEX-2669—Once Upon A Time [w, vJP]—Gnt 7176; Ch 15975; Spt 9691

**January 23, 1931**

NATHAN GLANTZ AND HIS ORCHESTRA

Glantz (as, ss, cl, bcl, dir); Stillman (t, a); Claude Reese (v).

- GEX-2875-A—En Tu Recuerdo—Gnt 40328
- GEX-2876-A—Quien Frudiera Llorar [sic]—Gnt 40329
- GEX-2877-A—No Hay Coma Otavalo—Gnt 40326
- GEX-2878-A—The Peanut Vendor [rhumba; vCR]—Gnt 40328; Ch 16198; Spr 2581; Lyric 3396; Summit Z-106

Gennett 40326, 40328 and 40333 as ORQUESTA DE LOS TOREROS MÚSICOS.

## Apocrypha

**c. August 14, 1923**

BOB HARING AND HIS ORCHESTRA

Bob Haring (a, dir); Earle Oliver, Tommy Gott (t); Ephriam Hannaford (tb); Morris Payes, (cl, ss, as); William “Bill” Tresize (cl, ss, as, vl); ?Gene Fosdick (cl, ss, ts); Licco Liggy (vl); Ray Romano (p); Frank Reino (bj); Arthur Campbell (bb); Ken Whitmer (d).

- 590-E—Not Here, Not There—Cam 388
- 610-A—I’ve Got the Yes! We Have No Bananas Blues—Cam 392; Lin 2078; Muse 340; *Rivermont BSW-1172* (CD)
- 611-A—Salt Your Sugar—Cam 392; Lin 2089; Muse 349; *Rivermont BSW-1172* (CD)
- 612-A—[Indiana Moon \[w\]](#)—Cam 398; Lin 2092; Muse 349
- 613-A, B, C—Love (My Heart Is Calling You)—Cam rejected

Cameo 392 as DIXIE DAISIES; Lincoln 2078 as LANE’S DANCE ORCHESTRA, 2089 as BEALE STREET FIVE, 2092 as DALE’S DANCE ORCHESTRA; Muse 340 and 349 as FRANK BAKER’S GROUP. Note that preceding matrices are by Phil Baker.

**c. August 15, 1923**

Unknown flute added to this session.

- 613-E—Love (My Heart Is Calling You)—Cam 402; Lin 2094

Lincoln 2094 as DALE’S DANCE ORCHESTRA.

**c. October 1925**

PAUL BOLOGNESE AND HIS ORCHESTRA

Irving Kaufman (v).

- 42703; 3758—Roll ‘Em Girls [vIK]—Emerson 3010; Clover 1639; Sil 3114; Dandy 5122; Globe 1311, 8101; Grey Gull 1311, 1569, 8101; Madison 8101; Radiex 1311, 8101; Superior 8101; Supertone 8101; Electric 1092

Clover 1639 and Emerson 3010 as CALIFORNIA MELODY SYNCOPATORS), Dandy 5122 as GEORGIA MELODY MAKERS; Globe 1311 (with vocalist as Joe Sargent), Grey Gull 1311, and Radiex 1311 as METROPOLITAN DANCE ORCHESTRA; Globe, Grey Gull, Madison, Radiex, Superior, and Supertone 8101 as HONEY DUKE; Grey Gull 1569 is anonymous.

*Stillman’s version of “Roll ‘Em Girls” on Bell 379 was part of the circa November 25–30, 1925 session below. It’s radically different from the version on Grey Gull/Globe/Madison/Radiex/Superior/Supertone 8101 and Emerson 3010 by the*



*Emerson Studio Band directed by Paul Bolognese with vocal refrain by Irving Kaufman (as "Joe Sargent" or "Honey Duke" on some releases).*

**September 26, 1929**

WALTER VAN BRUNT as WALTER SCANLAN

Walter van Brunt (v); Warren Yates (pipe organ).

● N-1163-A, B, C, D—Pagan Love Song—Ed 14078 [-B, -C]  
“The Rarest of All Theatre Organ Recordings” by John W. Landon, Ph.D., in *Theatre Organ* magazine of January/February 2010 states that the Edison laboratory files list the vocal chorus for the above as sung by Jack Stillman despite the record label showing the above credits. But an inspection of the Edison cashbook in Wile’s *Edison Discography* reveals that this is another session by Warren Yates, the vocalist is indeed Walter Van Brunt as “Walter Scanlan,” and Edison 14078 was included in release N14 to have been shipped on November 15, 1929

## For Updates, Corrections, Additions, Suggestions, Etc.

The above are welcome. Please leave them as comments on this document’s page on archive.org.

Additions found by JSL (and inserted as hyperlinks):

-New issue for Max Terr’s recording of “Christofo Colombo” (Pathé matrix 105977 - c. April 17, 1925) added [Canadian Apex 712]: ADBRF reports the Starr and Palings issues as being a stand-alone recording of “Christofo Colombo” made by Glantz’s Orchestra on April 25, 1925, but several things point out that these are 2 pressings of Terr’s recording of “Christofo Colombo” [which incidentally includes Glantz among the personnel], and it’s also after an inspection of a copy of Apex 712 ([https://archive.org/details/78\\_christofo-colombo\\_glantz-and-his-orchestra-longworthy\\_gbia3036980b](https://archive.org/details/78_christofo-colombo_glantz-and-his-orchestra-longworthy_gbia3036980b)) supplied by The National Film and Sound Archive of Australia 78rpm Collection and posted by them on archive.org as part of the 78 RPM and 80 RPM section of the George Blood LP Project containing the catalog numbers of the Starr and Palings issues that infers its existence. Add to this that matrix 5985-1 is a renumbering of Pathé matrix number 105977 and you’ll find out that the April 25 of 1925 is likely the data on which the Plaza renumbering was assigned to these issues, given that the Plaza discography lists only these issues.

-A copy of take 2 of NYRL matrix 2359 (Nathan Glantz’s recording of “Sleepy Time Gal” made on November 20 of 1925) issued on Edison Bell Winner 4377 as Diplomat Novelty Orchestra supplied by the Bowling Green State University can be found in Internet Archive [[https://archive.org/details/78\\_sleepy-time-gal\\_diplomat-novelty-orch-lorenzo-whiting\\_gbia0470199a](https://archive.org/details/78_sleepy-time-gal_diplomat-novelty-orch-lorenzo-whiting_gbia0470199a)] thanks to its uploader GoodieHicks as part of the George Blood LP project.

-Glantz’s recording of “Marguerite” (Pathé matrix 106134 - c. July 9, 1925) uses the tune’s stock arrangement by William Schulz, which in turn was doctored up by Jack Stillman. A copy of this same stock can be found in the Mirskey Collection Of Salon Orchestra And Film Music held at the University Of Pittsburgh:  
<https://digital.library.pitt.edu/islandora/object/pitt%3A31735061958116/>

-Aural inspection of Emerson matrix 2618 with take 2 (Glantz’s recording of “Alabamy Bound” as Pennsylvania Syncopators - c. February 20, 1925) has unearthed Mike Mosiello’s trumpet

(albeit in the 2nd chair) & John Helleberg Jr.'s tuba in addition to Glantz, Stillman, Hannaford, Terr & Joe Green or George Hamilton Green.

-Two new sessions have been added, and both are by pianist & Okeh's house band director Justin Ring's Orchestra for Okeh as The Yellow Jackets. The first one is that of January 4 of 1925, which yielded the titles "Peter Pan (I Love You)" & "Because They All Love You", issued on Okeh 40278, British Parlophone E-5339, German Odeon O-3170 [with order numbers A-60143 & A-60144] & German Lindström American Record A-4273, whilst the 2nd session is that of February 4 of 1925 which yielded only "Lovelight Lane [Love Light Lane]" issued on Okeh 40382 & German Lindström American Record A-4292. The personnel for both sessions is Ring, Mike Mosiello's trumpet, Jack Stillman's trumpet and also doctoring up the stock arrangements of the 3 tunes, Ephriam Hannaford's trombone, Nathan Glantz's sappy alto sax doubling on tenor sax, soprano sax, clarinet & bass clarinet, Lucien Smith's tenor sax doubling on soprano sax & clarinet, possibly Walter Biedermann on violin, Harry Reser's banjo, John Helleberg Jr.'s tuba & James "Jimmy" Hager's drums doubling on bells (the latter instrument being heard on "Peter Pan (I Love You)").

Veteran recording pioneer & violinist Walter Biedermann is known to have recorded with Ring's Orchestra for Okeh from June 22 of 1927 to August 16 of 1929, and if that's not enough, he also played with Ring's Trio when they backed Irving Kaufman on his September 25 of 1928 session as Noel Taylor for Okeh, as well as his possible presence on Scrappy Lambert's sessions as William Dutton made on March 12 of 1928 & April 11 of 1928. In view of this, it's possible that Biedermann may have also appeared in other sessions by his Orchestra as The Yellow Jackets and in several recordings of [Justin Ring's Trio](#) backing Lewis James, Joe Wilbur, Madeline Breatty, Les Reis, Vaughn De Leath, Colin O'More, Ernest Hare, Alma Rotter, Irving Kaufman, Bernard Ferguson, Juan Harrison, Charles Hart, Vernon Dalhart, Charles/Charlie Morrison, Helen Clark, Gerald Griffin, Frank & James McCravy and Henry Stickney. Ramona S. Baker's article "[More Notes On Jimmy Hager](#)" published on October 30 of 2021 in The Syncopated Times (itself a follow-up on Baker's article "[James: The Other Hager Brother](#)" also published in The Syncopated Times on October 26 of 2019) mentions the following regarding James "Jimmy" Hager: "By the end of the decade, Jimmy was back in the phonograph labs, this time working for the Okeh company. For most of the decade he was working elsewhere, mostly in pits. He was called back to make records by brother Fred and close friend Justin Ring, as the Okeh lab needed talent. Among the first few batches of Okeh records to be issued in 1918, a few were xylophone solos by Jimmy with the house orchestra. He continued to work for Okeh into the time that brother Fred resigned from his management position. Fred resigned from Okeh right as things were starting to get hot, the middle of 1923. Right after the Okeh staff traveled to New Orleans to make their famous recordings of King Oliver's band, old Fred decided he had enough of them. Around that time Fred had become regularly employed on the radio, and would soon be working for the new CBS corporation. Jimmy stayed with Okeh through their rather awkward transition into electric recording. In 1924, Justin Ring took over the position formerly held by Fred. Ring kept Jimmy employed at Okeh well into the electric era."

It makes even more sense that James "Jimmy" Hager is the drummer on these 2 Okeh sessions by Justin Ring as The Yellow Jackets given the paragraph mentioned. We can thank Ramona S. Baker for her indirect but absolutely welcomed contribution even if it's indirect! Everybody should read her fabulous articles about Fred Hager (James's brother), Justin Ring and many other recording pioneers.

As usual, Glantz, Mosiello, Stillman, Hannaford, Smith, Reser & Helleberg Jr. have been aurally identified by yours truly [JSL].

-Glantz's December 10 of 1924 session for Gennett has been recently added to the DAHR, in part, and inspection of the virtual filecard for that session also reveals that "That's My Girl" (Gennett matrix 9226 with take B) was also issued on Claxtonola 40426 as TED MARSHALL AND HIS ORCHESTRA ([https://adp.library.ucsb.edu/index.php/matrix/detail/2000455729/9226-Thats\\_my\\_girl](https://adp.library.ucsb.edu/index.php/matrix/detail/2000455729/9226-Thats_my_girl)). We can thank Malcolm Rockwell & Charlie Dahan for compiling this as well as the DAHR for including this and other Gennett sides here.

-Inspection of the matrix numbers of the last 2 titles of Glantz's March 16 of 1926 session for Gennett as Murray's Green Gables Orchestra reveal that the actual matrix numbers are GEX-35 & GEX-36.

-A copy of "Sa-Lu-Ta!" (Gennett matrix GEX-685) made by Nathan Glantz's Orchestra issued on Australian Aco G-16217 as THE BROADWAY STROLLERS ([https://archive.org/details/78\\_sa-lu-ta\\_the-broadway-strollers-kahn-donaldson\\_gbia3045021b](https://archive.org/details/78_sa-lu-ta_the-broadway-strollers-kahn-donaldson_gbia3045021b)) has been supplied by The National Film and Sound Archive of Australia 78rpm Collection and posted by them on archive.org as part of the 78 RPM and 80 RPM section of the George Blood LP Project. It's in the basis of this copy of confirming the presence of Glantz, Jack Kaufman & Jack Stillman, I also identified a guitar in the intro that's played by John Cali, who also brought his banjo for that session, as well as identifying Ken "Goof" Moyer as the 2nd reedman with his usual stack of alto sax, tenor sax, baritone sax, soprano sax & clarinet. I also suggested Ed Rubsam as a possible candidate for the drum chair.

-Thanks to the now digitized Fred Valva collection, I found that Nathan Glantz's recording of "There Ain't No Flies On Auntie" (Columbia matrix 140875) uses the tune's stock arrangement by Harold Potter (<https://dpul.princeton.edu/valva/catalog/dcmw22vh781>), which in turn was doctored up by Jack Stillman. For more stock arrangements to be found, check out the following links (many of them including stock arrangements listed in this discography):

1. Fred D. Valva collection at Princeton University: <https://dpul.princeton.edu/valva>
2. Cleveland Digital Public Online Gallery's sheet music collection (containing several stock arrangements): <https://cplorg.contentdm.oclc.org/digital/collection/p16014coll17/search/searchterm/dance%20orchestra%20music%2C%20arranged%20--%20parts/field/subject/mode/exact/conn/and>
3. Mirskey's Collection Of Salon Orchestra & Sheet Music: <https://digital.library.pitt.edu/collections/mirskey-collection-of-salon-orchestra-and-silent-film-music>
4. Grauman's Theatre Scores: <https://cudl.colorado.edu/luna/servlet/view/all?sort=title>
5. Kirk University's Dance Band Library (archived from September 13 of 2019 - now several of these stocks listed in that website are in the IMSLP website, particularly those from tunes prior to 1923): <https://web.archive.org/web/20190913110411/http://library.indstate.edu/about/units/rbse/kirk/kirkdanc.html>

-As part of an upcoming discography of growling trumpeter Earle Oliver (included in this discography) I'm working with a British gentleman named Cyrus Bahmaie (the main brain behind this fabulous idea), I found that Jack Stillman isn't present on Bob Haring's sessions

made from August 14 of 1923 onwards given that these now have Tommy Gott on trumpet, who just returned from Paul Whiteman's first British tour & left the band to work in the theatre with Charles Dornberger, at the same time he started recording more frequently with Arthur Lange (who eventually hired him for his band) & the above-mentioned Bob Haring. Also, Kevin Coffey did research about tenor saxophonist Owen Bartlett, and found info mentioning that at the time of Bob Haring's sides made on 1923, Bartlett was part of Ralph Williams's Orchestra before joining Arthur Lange on September of 1923 and also staying with Lange until October of 1924 (period on which Bartlett recorded with Lange, Bob Haring & Ben Selvin among others), when he left for Detroit to form Jean Goldkette's Cadillac Book Hotel Orchestra with whom he recorded on alto sax for Victor on 1926, date on which Harold Sturr replaced him after a stint with the Benson Orchestra Of Chicago. It's in view of this and the joint research of Colin Hancock & Andrew Jon Sammut about the lives of Gene & Dudley Fosdick that I'm proposing Gene Fosdick as a possible candidate for the tenor sax chair in Haring's sessions from 1923 covered here until the end of August of 1923. To see Earle Oliver's discography (currently in progress), click on this link (and if you have info, don't hesitate to provide it, as long as you can cite/quote the source of the info) [one additional warning: Earle Oliver is spelled Earl Oliver through, as it happens in many discographies, but not in this Jack Stillman discography]: <https://docs.google.com/document/d/10UBjW6ZEi9yiouGodeDg655qTkwCKH2y/edit>

Also related to this paragraph, is that during this research, I found that Earle Oliver & Jack Stillman took part in several sides by William Robyn, including "Ten Thousand Years From Now" (Cameo matrix 577 with take D) & "Kol Nidre" (Cameo matrix 578 with take A) made c. July 18 of 1923 for Cameo, which also featured Eph(riam) Hannaford's trombone, Lico Liggy & possibly Eugene Ormandy (the same one who later conducted the Philadelphia Orchestra) on violins, Ray Romano's piano, Arthur Campbell's tuba & several unknown people (a flutist, a clarinet player, a violist & a cellist). I'm certain that Stillman did appear during this period in a few more sides by Robyn, and if I find these, I'll add them to this session.

-A new session has been added to this discography, and is the one by Max Terr's Orchestra made c. January 14, 1925 for Pathé (previously listed by Rust's Dance Bands & ADBRF as being made c. January 9, 1925). That's the session that yielded "How Do You Do" (Pathé matrix 105795), "Will You Remember Me?" (Pathé matrix 105796), "In The Shade Of A Sheltering Tree" (Pathé matrix 105797) and "China Rose" (Pathé matrix 105798). According to the matrix sequence listed in Sutton and Bryant's Pathé-Perfect discography, Sam Lanin's Orchestra recorded "Alabamy Bound" (Pathé matrix 105784), "I'll See You In My Dreams" (Pathé matrix 105785) and "Lucky Kentucky" (Pathé matrix 105786) on January 10, 1925, which is confirmed in the diaries of trumpeter Vic D'Ippolito, who was present on that date alongside cornet player Red Nichols and Cliff Edwards aka Ukulele Ike recorded "Nobody Knows What A Redhead Mama Can Do" (Pathé matrix 105787) and "Who Takes Care Of The Caretaker's Daughter (When The Caretaker's Busy Taking Care)?" (Pathé matrix 105788) c. January 12, 1925. And although Tony Russell & Bob Pinson's "Country Music Records: a discography, 1921-1942" suggest that Vernon Dalhart recorded "Doin' The Best I Can" (Pathé matrix 105790) and "The Time Will Come" (Pathé matrix 105791) c. January 16, 1925, in light of the above mentioned observation regarding the recordings by Lanin & Edwards, we can redate it to c. January 12, 1925 as well. The next matrices made c. January 13, 1925 were "Moonlight In Waikiki" (Pathé matrix 105792), "Let Me Be The First To Kiss You Good Morning" (Pathé matrix 105793) and "My Lovin' Sing Song Man" (Pathé matrix 105794) by vocalist Al Bernard & pianist J. Russel Robinson, with yodeler Frank Kamplain added for the last mentioned title. With this in mind, I proposed the estimated date of January 14, 1925 as the date on which Max Terr cut this session.

According to the Plaza discography by Thomas and Sutton as well as the Ajax discography by Sutton et al, "How Do You Do" was made by Lou Gold's Orchestra, which is ABSOLUTELY erroneous, given that Gold himself never employed Glantz in any of his recording sessions (all supported by aural evidence and comparison with other recordings), yet in the above-mentioned Pathé discography by Sutton et al, the correct credit by Max Terr is thankfully restored. A similar case happens with Terr's recording of "In The Shade Of A Sheltering Tree" [which I wish it could be available for online listening someday, if there's no war in between that would mess this up], in which Sutton and Thomas's Plaza discography attributes to the California Ramblers in the basis of the Ajax 17114 issue using that name, but thankfully, the Ajax discography by Sutton et al restores the correct credit to Max Terr [which also happens in the Pathé discography by Sutton et al], given that it wasn't listed as a California Ramblers session in manager Ed Kirkeby's logbook, nor does the aural evidence suggest a Ramblers recording.

And this is also corroborated by aural comparison in bringing out the personnel for this session, which has Terr, Ernest Hare, Herman "Hymie" Farberman, Jack Stillman, Nathan Glantz, Larry Abbott and Harry Reser. And in addition to these guys, I've also identified Sam(my) Lewis as the trombonist, John Helleberg Jr. as the tuba player & George Hamilton Green as the drummer.

And these identifications were made in the basis of aural comparisons of these guys in several recordings made (both together and separately) for the bands Glantz, Samuels & Dave Kaplan as well as those by Bennie Krueger, Ben Selvin, Lou Gold, Adrian Schubert, Sam Lanin and many others too numerous to mention. This is also the first session in which Sam(my) Lewis and Jack Stillman cross paths for the first time, and they'll cross paths again on May 1, 1925, when they are part of Nathan Glantz's first session as the Tennessee Happy Boys for Edison.

And last but not least, Terr's recording of "China Rose" (Pathé matrix 105798) was previously listed by Rust Dance Bands and ADBRF as part of their D. Onivas chapters with the date being previously that of c. January 20, 1925, but the Pathé discography by Sutton et al opened some doubt by suspecting the actual performer as being by Terr's group given its presence in the preceding matrices also made by Terr, and aural comparison bears this out. Class dismissed!

-A new title has been added to Jack Stillman's c. November 25-30, 1925 session. It's "Bamboola" issued on Bell 385 (<https://youtu.be/z73fB3C0v1k?si=TF9LWhCJrM8lnlXz>), and according to researcher Ralph Wondraschek in the comment section of that video, the late Werner Bernecke owned a copy of Bell 385, and on the "Bamboola" side, 3051-2 was visible in the wax, which is likely a control number. And in that version, Larry Abbott's alto sax doubling on soprano sax & clarinet is easily recognizable. A copy of "Smile A Little Bit" has been posted by Mannigfaltige & mechanische Musik (the same guy who posted Stillman's "Bamboola" recording for Bell, who also wrote a fabulous article about Frank Guarente's Kalophon sides for VJM worthwhile reading).

-Martin Arnold's YouTube channel recently posted a transfer of the Beltona 1049 issue of Jack Stillman's Gennett recording of "Blue Bonnet, You Make Me Feel Blue" (Gennett matrix X-105-A as the Belvedere Inn Orchestra) made on May 1 of 1926:

<https://www.youtube.com/watch?v=7dhFWqbz3Yc>

This is also the same transfer which prompted me to identify the unknown 2nd player of that session as being Bert Reynolds, who recorded with Sam Lanin on the period from May 16 of 1924 (date on which he replaced Larry Abbott after his contract with Lanin lasted from June 1 of 1923 to May 15 of 1924. A pic of Reynolds with Lanin is reported in page 3 from Number 11 of C. G. Conn's Musical Truth of 1924: <https://www.saxophone.org/museum/publications/id/174>) to the end of June of that year, and later on, went to record with Joe Candullo & Ross Gorman,



among other well-known bandleaders (and maybe even more). BTW, Reynolds plays the hot tenor sax solo on the first 8 bars of the 4th and last chorus of "Blue Bonnet, You Make Me Feel Blue" here, and his presence on Stillman's session may be due to the fact that neither Nathan Glantz nor Larry Abbott was available for that particular session.

Reynolds has also been identified as the unknown 2<sup>nd</sup> reed on Nathan Glantz's c. December 15 of 1924 session for Pathé Actuelle in this basis.

-On January 19 of 2026, Colin Hancock alerted me through FB Messenger that Julius Berkin is the hot trumpet soloist on Dave Kaplan's recording of "My New York" (Edison matrix 18013-A-B-C) made on November 5 of 1927, and he's right, as Berkin's phrasing fits with his style heard in several recordings with Earl Fuller, Rudy Wiedoeft, Ray Miller, Billy Wynne, Harry Raderman & Nathan Glantz (the December 30 of 1927 session for the Plaza group being the only confirmed session by Glantz with Berkin during his time as sideman with Carlton Kelsey's Orchestra from whom Glantz drew several sidemen for the recordings from late 1927 to 1929). And on the description notes of his transfer of take C of that recording in YouTube, he suggests Herman Berkin as the possible drummer, which has been added to the personnel. It'll be noted also in my update of Dave Kaplan's Edison jazz and dance band sides as well. Thanks Colin for this find, and everyone, check out his YouTube channel for other goodies!

-As you may know, I always loved the tune "Always Got The Blues" when I first Heard it way back c. 2011-2012 in Wolfgang Hirschenberger's transfer on his Stompy23 YouTube channel before I received first Rust's JRR and Johnson-Shirley's ADBORAF (both preceded by Rust's ADBD), right? Well, a long time ago and after studying Nathan Glantz's style as well as his recordings as sideman and leader, I'm now convinced that he's responsible for Recording matrices 3656 to 3658 for the Consolidated Record Corporation studio, having in mind that "Everything You Do (Means I Love You)" (matrix 3656) and "Lonely" (matrix 3658) were listed in the Emerson Studio Band chapter from Johnson-Shirley's ADBORAF, yet as these surround "Always Got The Blues" (matrix 3657), and given also the presence of Glantz himself on his sappy alto sax doubling on tenor sax, soprano sax, clarinet and bass clarinet, as well as Mike Mosiello's trumpet, Jack Stillman's shaky trumpet, Eph(riam) Hannaford's trombone, Lucien Smith's tenor sax doubling on soprano sax and clarinet, William Covington "Bill" Perry's maniac novelty piano, John Cali's romping rollicking banjo and John Helleberg Jr.'s tuba among the personnel, I'm now convinced that his band (plus Paul Bolognese's violin) is responsible for these sides which I dated to c. July 14 of 1925, having also in mind that the majority of these sidemen also appeared in several sessions made during the same month.

-A new session by Nathan Glantz's Orchestra listed on Sutton-Thomas's Plaza discography 1, Rust's ADBD and Johnson-Shirley's ADBORAF has been added. It's Glantz's c. March 9 of 1925 session that yielded "So Am I" (Plaza matrix 5895-1), "Don't Bother Me" (Plaza matrix 5896-3) and "My Sweetie And Me" (Plaza matrix 5897-1) around March 9 of 1925. Due to the lack of online access of the first 2 titles, the 3<sup>rd</sup> and last mentioned title was inspected thanks to the DAHR (which has been suffering attacks of AI bots several days ago and it's slowly recovering HOPEFULLY for good) who made it available on January 1 of 2026 coinciding with Public Domain Day. In addition to Nathan Glantz himself's sappy alto sax doublign on tenor sax, soprano sax, clarinet & bass clarinet, that side (also recorded by the Virginia Entertainers for Gennett among others) features also great solo work by with great hot solo work by Herman "Hymie" Farberman's snappy trumpet (listen to his wah-wah muted trumpet outbursts in the 2nd chorus as well as his open horn improvised lead passages in the 2 verses and the 3rd and last



chorus's last 16 bars as well), Sam(my) Lewis's crazy trombone (his distinctive jumpy phrasing permeates on the 1st chorus's bridge with his wah-wah mute, which he uses with great effect to answer Herman "Hymie" Farberman's licks in the 2nd chorus), Jack Stillman's shaky trumpet (he plays the 2nd verse's first 8 bars before Farberman takes over for the remainder of that verse) & Lucien Smith's tenor sax (he solos with great effect in the 2nd chorus's bridge as well as the 3rd and last chorus's first 16 bars), all well supported by a strong rhythm section well rounded by Harry Reser's banjo, John Helleberg Jr.'s tuba & George Hamilton Green's drums in addition to an unknown pianist that hasn't been listed. In this basis, I also managed to identify John Helleberg Jr. for Glantz's c. March 10 of 1925 and c. March 11 of 1925 sessions for the Plaza group, which makes even more sense given that Farberman, Stillman, Smith Helleberg Jr. and Hamilton Green are also on Glantz's March 23 of 1925 session for Gennett which also yielded "(My Name Will Always Be) Chickie" (recorded also by Glantz for the Plaza group c. March 10 of 1925 sans Arthur Hall's vocal). And if that's not enough, a 2<sup>nd</sup> alto saxophone is heard in the coda of "My Sweetie And Me", which is Larry Abbott, given that he and Lucien Smith were recording with Ben Selvin's Orchestra from whom Glantz also employed several sidemen.

-As you know, I usually correct misprints, yet sometimes it escapes me. Thankfully, there are brave souls like Swedish jazz and hot dance band researcher Fredrik Tersmersden who pointed out a misprint of Perfect 14811 ("Rainbow Of Love" by Jack Stillman's Lucky Devils) that I forgot to add the third "1" number, as listed on Rust's ADBD, Johnson-Shirley's ADBORAF and Sutton-Bryant's Pathé Perfect discography, so in any case, thanks again for your help as well as all the info you provided to many people!

-Talking about Tersmersden, he has a copy of Jack Stillman's recording of "I Wonder Where My Baby Is Tonight?" (NYRL matrix 2331-1-2) recorded around October 31 of 1925 in a Radiex 1317 issue with control number Y-1904-B. Here's what he tells: "Ok, this is probably the biggest scoop: "I I Wonder Where My Baby Is Tonight" from the c. October 31, 1925 Paramount session was also issued on Radiex 1317 (a) (and therefore presumably also on the same cat. no. on Grey Gull).

This issue carries a bogus matrix number (Y 1904 B) and I have only been able to identify the side thanks to owning the Puritan issue too, and thus comparing both sides aurally.

It can be noted that my Puritan issue uses take -2, but since I've never heard take -1 and thus don't know how notable the differences between the takes are I can't tell which take the Radiex issue uses."

I suspect that this Y-1904 is a control number and the letter B is likely take 2. And in view of this inference about the catalogue number of Radiex 1317 being likely the same on the Grey Gull issue, I also added the Grey Gull issue as well.

Thanks for your efforts as usual, Fredrik!

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Edited by AJS.

Last updated January 28, 2026, at 08:15 a.m. EST / 14:15 a.m GMT+2